

MUSIC SUPERVISORS JOURNAL



LETHA L. MCCLURE
PRESIDENT, NORTHWEST CONFERENCE

DECEMBER, 1928

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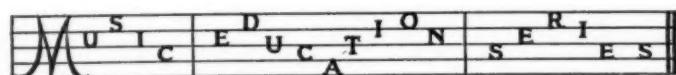
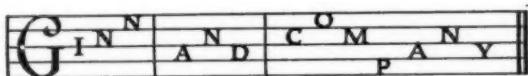
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CHAPEL HILL, N. C., DECEMBER, 1928

No. 2

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PLEASE,
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If you move during the course of the year, won't you *please* send us your new address? During the last month we have "lost" seventeen supervisors who gave us addresses in October, but who have moved in November without notifying us and without leaving a forwarding address with their postmaster. Seventeen out of several thousand may seem a small percentage to you—but you remember the parable of the lost sheep!

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The Conference publishes, through the JOURNAL office, ten official bulletins which contain authoritative statements on some of the most important problems in connection with music education. The use of these bulletins has been wide-spread, and they have been very generally accepted as basic material on which courses of study and plans for work have been built. If you do not have them on your desk, you should obtain them.

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ATTAINMENT TEST FOR SIGHT READING Research Council Bulletin No. 9 mentioned above is new, just having come from the press. It is an Attainment Test for the measuring of ability in sight reading at the end of the sixth grade, based on the accomplishments indicated for that grade in the Standard Course of Study (Research Council Bulletin No. 1).

It has been our custom in the past to print all new bulletin material in the JOURNAL; in the case of this Attainment Test, such a course of procedure is impossible because of the bulk of the music notation in the test.

It is sincerely hoped by the members of the National Research Council that this test will be widely used, in order that norms may be established and light be shed on the whole problem of sight reading. The test is easy to give. The musical examples are made up of one-part, two-part and three-part songs; for each, there are four types of reading process prescribed: by the class, syllables first; by the class, words first; by the individual, syllables first; and by the individual, words first. There are two songs for each process in each group, or a total of twenty-four songs.

Please notice that a special price of \$5.00 the hundred is put on these tests; single copies sell at 15c each.

FIVE GREAT MEETINGS In this issue you will find (pp. 39-57) new details about the five great meetings which are to be held by the Sectional Conferences during the coming spring. The schedule of meetings is as follows:

Southern—Asheville, March 4-6.
Eastern—Philadelphia, March 13-15.
Southwestern—Wichita, April 3-5.
Northwest—Spokane, April 10-12.

North Central—Milwaukee, April 16-19.

In many ways, the sectional meetings are more helpful than the big national events—you aren't in such a turmoil of rush and

hurry every minute; the crowd is small enough so you aren't completely lost and so you can make more personal contacts; the conditions discussed and the problems dealt with are those of your own part of the country.

If you haven't already been infected with the conventionitis germ, you should expose yourself without further delay! It's a healthy disease!

**CHICAGO
IN 1930**

President Mabelle Glenn announces that the Board of Directors of the National Conference has decided to hold the 1930 meeting of that group in Chicago, March 31 to April 4, with headquarters at the Stevens Hotel. The vote was unanimous. The Board consists of twelve members, two from each conference (see heading, p. 3).

JOIN NOW!

The membership campaign for the national and sectional conferences is definitely under way in all parts of the country. If you have not already joined the conference you should do so at once, sending your check for \$5 (contributing membership) or for \$3 (active membership) to your state chairman or your sectional conference treasurer or to the JOURNAL office. We had over 5,000 members last spring, and this year we must have at least 7,000. The conferences have done tremendously valuable work in raising the standards of music education in America and in educating school administrators and boards of education to the point where they realize the value of and recognize the place of music in education. You can't afford to be so self-sufficient and behind the times as to stay out of these organized forces for the betterment of our working conditions. One fee gives you membership in both the sectional and the national conference, and also entitles you to the annual Book of Proceedings.

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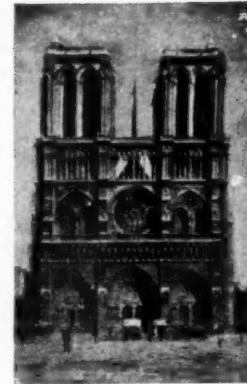
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M. T. N. A. The Music Teachers National Association meets this year in Cleveland, December 27 to 29, with headquarters at the Hotel Cleveland. The fact that Mr. William Arms Fisher is president is sufficient guarantee of an interesting and valuable program. Russell V. Morgan is chairman of the local committee. Many prominent musicians will participate in the program; those appearing at the meeting on school music are Osbourne McConathy, Joseph E. Maddy, Prof. Arthur Heacox and Adolf Weidig.

LAUSANNE
IN AUGUST

Book your passage now for the First Anglo-American

Summer Holiday Music Conference, to be held at Lausanne, Switzerland, August 2 to 9, 1929. The plans for the program are coming on apace, and every indication points to a meeting which will be long remembered as an inspiration and which will lay the cornerstone for permanent international relationships with our fellow musicians in other lands.

Dr. Walter Damrosch has accepted the American presidency, and has written us that he expects to attend the meeting. The committee in charge is happy to announce the following Advisory Council, which has been organized for the purpose of affiliating in this movement all of the music and educational forces of America:

Miss Mabelle Glenn, *Chairman*, President of the Music Supervisors National Conference.

Mr. William Arms Fisher, President of the Music Teachers National Association.

Mrs. Edgar Stillman Kelley, President of the National Federation of Music Clubs.

Mme. Mina G. del Castillo, Chairman of the Music Department of the National Federation of Women's Clubs.

Dr. Uel W. Lamkin, President of the National Education Association.

Miss Kate Lee Harralson, Chairman of

the Music Section of the National Education Association.

Dr. Frank D. Boynton, President of the Department of Superintendence, National Education Association.

Mr. Frank A. Sealey, Warden, American Guild of Organists.

Mr. Reginald L. McAll, President of the National Association of Organists.

Mr. C. M. Tremaine, Director of the National Bureau for the Advancement of Music.

Dr. Carl Engel, Chief of the Music Division, Library of Congress.

Dr. Deems Taylor, Editor of "Musical America," as a representative of the Musical Press of America.

Dr. David Stanley Smith, Yale University, as a representative of the University and College Music Departments.

Mr. Kenneth M. Bradley, President of the National Association of Music Schools.

Dr. John Erskine, President of the Juilliard Foundation.

For England, Sir Henry Hadow has accepted the presidency. The English Advisory Council consists of the following members: Sir Alexander MacKenzie and Sir Hugh Allen of the Royal College of Music, Dr. McEwen of the Royal Academy, Sir Landon Ronald, Sir Richard Terry, Professor Bridge, Sir Walford Davies, Sir Henry Wood, and Professor Dent.

The Conference standing Committee on International Relations, consisting of Mabelle Glenn, Mrs. Frances E. Clark, George H. Gartlan, Franklin Dunham and Paul J. Weaver (*chairman*) met recently in New York City and planned many of the details for the meeting. The programs, which will be announced soon, will contain equal representation in British and American speakers and will cover the most important phases of music education. A number of concerts and recitals will be provided. Time will be allowed for several short and one or two long sight-seeing trips during the

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The meetings themselves are to be held in the University, and the musical programs will be given in the Cathedral. The syndic (mayor) has placed these buildings and many other accommodations at the disposal of the Conference.

An important feature of the plan is the visiting of schools in England between the middle of June and the end of July. The British committee is now arranging a schedule which will be published soon, providing ample opportunities to us from this country for the visiting of regular class-room work in the English schools.

We were entirely serious when we said "book your passage *now*." We shall be traveling at the height of the season, and if we want comfortable accommodations we must secure them without delay. At an early date a complete announcement of the arrangements will be mailed to each reader of the JOURNAL and to any of your friends who may want to take advantage of the unusually fine accommodations for which the committee has arranged.

All arrangements as to travel are being handled by the Conference Secretary, 70 Broadway, New York City. For the convenience of Americans attending the meeting, several definite tours have been planned; but the secretary will be glad to arrange for any individual or group who wishes to

follow a different schedule from those suggested. The first of these tours, which, for convenience, is called the Music Tour of England, includes the following: sailing from New York June 15th; six days in London; Brussels; Cologne; Bonn (Beethoven's birthplace); the Rhine, Wiesbaden; Frankfort; Nuremberg; Munich; Leipzig; Dresden; Prague; Vienna; Venice; Milan; Lugano; Lausanne, August 2 to 9; Interlaken; about four days in Paris; arriving in New York August 26th. The cost of this tour is \$970, including cabin passage.

The second tour, called the Standard Conference Tour, leaves New York June 29th and returns August 26th; it is based on cabin passage; it omits Leipzig, Vienna, Venice and Milan. The cost is \$765.

The third tour, called the Students Conference Tour, is based on tourist third cabin passage and accommodation at smaller hotels and pensions than those used for the first and second tours. It leaves New York July 13th and returns August 20th; it includes four days in London, visits to Bruges, Ghent, Brussels, Waterloo, the conference at Lausanne and three days in Paris. The cost is \$395.

A fourth tour has been arranged for those who wish to land in Southern Europe, traveling northward and sailing from England. This tour leaves New York on June 22, arriving in Naples on July 1; it includes the following points: Island of Capri, Rome, Florence, Venice, Milan, Lugano, Genoa, Nice, Grenoble, Chamonix. After the Lausanne Conference those taking this tour will be independent, arrangements having been made for the return journey on cabin class steamships sailing on a schedule of dates which can be fitted into almost any desired continental routing.

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THE SCHOOL ADMINISTRATOR AND THE MUSIC PROGRAM*

MABELLE GLENN

Director of Music, Kansas City, Mo.; President, M. S. N. C.

THE GENERAL administrative direction which comes to the music department from the superintendent's office differs widely in different school systems. I have been fortunate in having an opportunity to work under a superintendent who has made a very *clear analysis* of the function of school administration. He regards a school system as essentially a type of business organization—a type of big business in which the community is most vitally concerned. Business exists to do something, and the specific *services* to be furnished by the type of business organization called "The Schools" are the first concern of a school administrator. It is generally conceded that the specific services which the schools are to furnish today are desirable social, moral and aesthetic ideals and attitudes, desirable habits, skills and elements of knowledge in the individual which will be socially valuable in childhood and in mature life.

The school administrator begins by thinking in terms of the community itself. The central thought of his staff, to which the director of music belongs, must be to weld the whole community into an effective unit rather than to make the schools a unit in the community. Knowing that a school system cannot function fully in a social vacuum, the administration makes plans beyond the school room. School activities of today are as wide as the social contacts of the pupils in the school, and the superintendent has a right to expect his Music Department to function toward these social aims in education.

In assuming my duties as Director of Music in Kansas City, I was commissioned by my superintendent to work out a plan whereby music might be made a vital force in the community. He added that while individual variation in music capacity must

be recognized, there was no doubt in his mind but that the emotional life of every child could be enriched now and hereafter by contact with music, and it was the development of phases of music education which influence every child that should be given first attention.

The working out of details of a plan which would reach every child and enrich not only his school life but his complete life, was to receive first consideration. This plan must not only be concerned with organization in curriculum activities but must reach all of the social contacts of the child, for music activities in the class room which do not carry over into homes, churches, clubs, concert halls, places of recreation and amusements are not activities of such a nature as to be a vital force in life.

Studying the machinery employed in successful experimentation in general education outside the field of music and examining the programs of Music Departments which were making music a vital force in the community preceded any final decision in plans. It had been pointed out that a successful music department is one that is not grafted onto a school system but rather grows into it. Therefore a gradual development, with first consideration given to those phases of music education in which all pupils participate with pleasure and profit, was desirable. When all pupils had been given an opportunity to make music a *healthy* emotional outlet, then we might turn our attention to phases of music education which serve selected groups to a greater extent. I was encouraged to talk over these plans in their unfolding with my superintendent, who knew local conditions and had a basis for judgment as to the possibilities of the success of these plans in our school system.

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His willingness and desire to give thought to seemingly unimportant details in the music department has not only meant his sharing the responsibility of the results but has meant that every project launched in the music department has had the force of the superintendent's office and the Board of Education back of it. The fact that a superintendent can and will sympathetically explain the inner workings of the music department to the Board of Education and to the patrons of the community gives that department a feeling of security.

There are other advantages in working close to the head of the school system. First, through his experience and study he has acquired administrative skill which eliminates bungling and saves time. He has the fundamental guiding principles of education in mind and sees a situation from a larger point of view than does a director of a department. A music director may think of the success of his plan as the end, while the superintendent sees the child as the end of all educational activities.

You may be saying to yourself—"But my superintendent does not appreciate the place music should hold in life." Of course, it is one of our responsibilities to influence those who are in charge of the larger policies of the system. But are not most of the departments of music which are not functioning effectively hiding behind the excuse that the superintendent's office is unsympathetic? The director of music who has not enough conviction to make his superintendent see the importance of music can hardly hope to gain the confidence of the community.

If you, director of music, are confronted with indifference in the superintendent's office, plans for making the administration "see light" should be carefully thought out. Acquaint your superintendent with the techniques employed by practitioners in your field. Discuss with him your ideals for public school music's contribution to an

abundant life in your community. Talk over the methods which you have worked out through your own experience and the experiences of successful fellow workers, and he will grow in his appreciation of the importance of music as a required objective in education.

The director of music should be ready with constructive recommendations at all times, and, because the superintendent sees a situation from a larger point of view than can any director of a department, should accept occasional reversals in a good spirit. I have known directors who took as personal slights the inattention or quickness of decision of a very busy man; but we must remember that the stronger the superintendent the more quickly he thinks and acts. For that reason plans to be presented to an administrator should be thought out in detail and should be in concise shape so that a minimum amount of his time is required. We cannot expect "half-baked" plans to receive the approval of a superintendent.

Perhaps you are thinking that if you had to wait to talk over with your superintendent the details of every project you would never get started. I agree with you that it is sometimes hard to get the ear of a busy superintendent, but I have often found that while waiting for an opportune time to talk over plans with my superintendent, my vision has cleared, my plans have matured or changed.

A DIRECTOR OF MUSIC IN ADMINISTRATIVE DUTIES

When a plan has been approved by the Board of Education through the superintendent, then it is the business of the director of the department to administer it through the members of the department. In this the director must not pose as a Moses bringing down the tables of law from the mountain top. Through a council of department heads and teachers the general procedure can be *unified*. A music depart-

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ment of two or three members obviously presents a very different problem from a department of 75 or more. But in either situation, group discussions are essential if the largest possible returns are realized from each individual and from the group as a whole.

A department organized on a democratic basis with several committees should secure unification of spirit. Sharing responsibility brings to the members of a department more pride, more joy and satisfaction of possession.

Each member should have a sympathetic understanding of the contribution which every other member in the organization is making toward the carrying out of educational policies. There is no greater handicap to success than inability to engage with others in common undertakings.

A person who lacks power to understand the importance of the work of other members of the department, no matter how efficient he is in his own particular line, is a liability rather than an asset and for the sake of the group morale should be eliminated.

If we are eager to test the efficiency of a plan of organization let us ask ourselves such questions as these:

1. Does every individual know enough of the whole plan to do his part intelligently?
2. Does every member of the department feel personal responsibility?
3. Are details thought out in advance?

The method by which curriculum revision has been carried on in many school systems in the past five years is a splendid example of unification through coöperation. Instead of the director of music being wholly responsible for the revision of curricula, committees consisting of class room teachers, supervisors and administrators have been appointed, so that in a medium sized city two hundred or more persons were actively engaged in curriculum study in music. The

fact that two hundred persons examined all available courses of study and read authorities on the objectives of education, so that they might make contributions to the curricula, stimulated class room instruction to a very gratifying extent. The old order of things, when a director handed down a course of study which was to be rigidly followed, made of the teacher a sort of glorified monitor. The new plan enables the class room teacher intelligently to coöperate as a member of a working family. To be sure, the director of a department works very close to these committees, always encouraging and stimulating thought.

THE FUNCTION OF A DIRECTOR IN UNIFICATION

Whenever there is an interruption in the continuity of the education of a child it should be recognized by the director of a department and plans made for its correction. Too often there is a break in the progressive development of pupils because high school teachers have no definite knowledge of the elementary and junior high school music experience of their pupils. The early work in the high school should be conducted in such a way as to secure a sequential development. Through teachers' conferences the director can acquaint high school teachers with the methods employed in the grades for musical development. If a high school teacher is not interested in finding out how and what pupils have experienced in the grades and junior high school and is not willing to adopt methods of teaching that conserve to the utmost what his pupils bring to high school in desirable attitudes toward music and power in making it, he should be shaken out of his complacent self-sufficiency. The high school teacher who is eager to know of the former experiences of his pupils is never the teacher who excuses himself on the grounds that his pupils came to him with no preparation.

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and in outside activities is only possible in a system where there is a director of music who is directly responsible to his superintendent for the musical development of the community.

It is unfortunate that in many of the smaller cities of the middle west music is not making the contribution to individual and community life that it should because the grades are working independently, the junior high school has no connection with either the grades or the high school and the instrumental department functions as a separate unit. The Music Supervisors National Conference might render a great service to schools if it attempted to get the idea of importance of continuity in music education into the minds of the superintendents and Boards of Education.

PHASES OF MUSIC EDUCATION WHICH CALL FOR SPECIAL ORGANIZATION

A director of music who permits any project to go into a school unorganized is failing to that extent. If a project is worthy of a place in the schools it is worthy of the most careful organization on the part of the director. Success or failure of a worthy project is often due to the plan of organization.

If a director believes in the development of bands and orchestras in a school system, he must believe in class instruction on band and orchestral instruments, and he must be willing to work out a plan whereby this instruction is given under favorable conditions.

If class piano instruction is to show satisfactory results, the director must organize carefully. Turning these classes over to private piano teachers, each to carry on as she fancies, will never bring satisfactory results. Private piano teachers too often are technicians but not educators. They seldom have had an opportunity for acquaintance with the underlying principles of education and are likely to forget the child as a think-

ing and feeling being in their desire to train his fingers. Unless there is a carefully worked out plan of procedure based on sound pedagogy, it would be better to omit class piano instruction.

Concerts for children are generally conceded to be important in the development of a community's musical life, but in many instances the purpose is defeated because the director of music fails to assume the responsibility for their success. When young children are turned loose at a symphony orchestra concert that has been prepared by persons who have no point of contact with children, and when these children come to the concert with no idea of the music content, no ideals in concert etiquette, and no former training in giving their imaginations the right of way in music, they will be so bored that they will have no desire for further concert experience.

Therefore, programs for children's concerts must be very carefully built. A concert planned for high school students is not the concert best suited to fourth grade pupils. Pupils from each school should be definitely assigned to a certain section of the concert auditorium. Entering and leaving a concert hall with dignity has its influence in bringing about the desirable attitude toward music. Pupils paying for concerts rather than being given them, is another important factor in building up the right attitude. Why should children pay for movies but have this, which is one of the most beautiful experiences of their youth, given to them without their making the slightest sacrifice? In the poorer schools of several cities, the teachers have organized banks to take care of the concert ticket money as the pupils bring it penny by penny. Appreciation for good music goes hand in hand with respect for it.

In planning children's concerts the director of music has the opportunity of combining his powers of organization with his insight into music's appeal to children, and

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if he is willing to work in detail his efforts will be crowned with success.

While many music departments suffer for lack of organization we all appreciate that an administrator must not create machinery for machinery's sake. I have seen blue prints of the organization plans of departments in which the child was so far away from the head of affairs as to make them complete strangers. An administrator must watch lest success close in on him and shut out the child from his vision.

Let me pass on a word of warning to administrators from Daniel Gregory Mason, who says, "The first art of every artist is to choose the right ideals, but the 'practical man' maintains that civilization is to be set right not by anything so subtle and immaterial as better ideals but by his modern cure-all 'organization.' He does not see that, after all, his organization can only reshuffle what already exists—that new values can come into existence only through ideals."

If music is to function in American life to a greater extent than it is now functioning, we, the administrators of music departments, must "extend our vision beyond keeping pace with the present." We must see in public school music a means of feeding man's need for beauty, not a stunt for arousing transient enthusiasm.

Do we fear bringing joy to the music lesson? In reading addresses delivered before music conferences I have been startled to note that several persons in public school music work seemed to fear lest music be made too pleasant, though psychologists have told us there must be joy in every lesson, that any activity which is not associated with joy, or at least with a sense of satisfaction, is likely to be lost.

Tagore has said, "Things in which we do not take joy are either a burden upon our minds to be got rid of at any cost; or they are useful, and therefore in temporary and partial relation to us, becoming burdensome when their utility is lost; or they are like

wandering vagabonds, loitering for a moment on the outskirts of our recognition, and then passing on. A thing is completely our own only when it is a thing of joy to us.

"No matter what incidental benefits may be attributed to music and the hearing of music, the central thesis of music must ever be beauty; and through its beauty the ultimate purpose of music must be to increase human pleasure and enjoyment."

This story is told of Leonardo, that when his pupils were called in to see the completed picture of the Last Supper they fell in ecstasies over the tracery on the border of the tablecloth. Whereat the angry artist, with a sweep of his brush, annihilated the beautiful tracery, exclaiming, "Fools! look at the Master's face!" Is it not possible that we as administrators stand in danger of losing sight of the Master's face in our anxiety to perfect the tracery?

Let us as organizers of music activities take the bringing of joy to America through the experience of beauty as our ideal, our aim; and a noble aim it is, if Galsworthy was right when he said, "Beauty alone in the largest sense of the word—the yearning for it, the contemplation of it—has civilized mankind."

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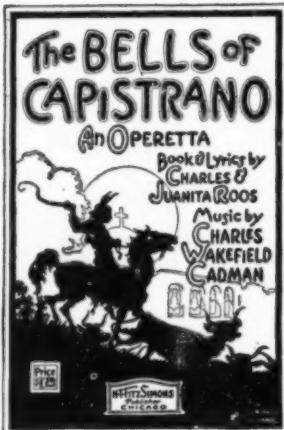
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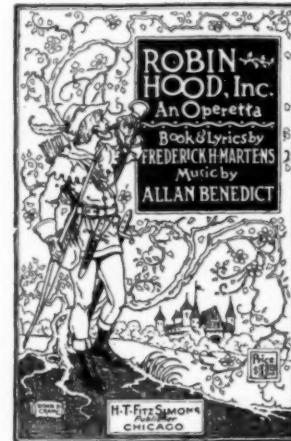
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MUSIC FOR ADULTS AND MUSIC FOR CHILDREN*

O. G. SONNECK
Editor, The Musical Quarterly, New York City.

SOME MUSIC is suitable only for adults; some is suitable only for children; some is suitable for both and some is suitable for neither, because merely childish. With this observation of undisputable wisdom I could safely retire from the scene, but I am expected to risk security and agreement by personal elaboration.

To begin with: recently a distinguished composer saw on my desk some easy teaching pieces of the kind that gladdens the hearts of salesmen. He guaranteed that he could turn out such stuff by the ream, only much better as music. "Try it," I said. He did. With the result that, indeed, *his* stuff was more musically, but otherwise undesirable for the purpose because his conception of what a child should grasp digitally and mentally conflicted with what a child could so grasp. It was music by an adult who stooped to conquer but had only produced something, aside from its musicianship, which sounded as if intended for an adult with a baby mind.

The case is by no means isolated, but more frequent is this one: with a letter setting the author's vast teaching experience in its proper light and at the same time deplored her inability to find in any publisher's catalogue music pedagogically fit for her own pupils, comes a batch of pieces destined to set the educational world on fire. Usually they display a more or less intelligent educational design or idea, though generally of the kind to be found in hundreds of other pieces, but also an appalling lack of musicianship. And as for inspired talent to compose, that is, to compose something with a spark of distinguishing originality—a gift all the rarer, the easier the music is—not a vestige. Simply the case of the blindly desperate teacher who has fooled herself

into believing that her gifts as a composer run parallel to her gifts as a teacher.

A third, rather frequent, case: a composer sets out to write an instructive piece for second or third grade. Before many measures have passed, he suddenly seems smitten by a lurking ambition for greater glory or by the speculation that he might just as well catch two birds with one stone. He proceeds to show off his prowess as a composer by making part of the piece a second or third grade teaching piece but other parts fifth grade with a hankering after a concert-pianist. With the obvious result that his hybrid can be used by neither a concert-pianist nor a child.

To add to this galaxy of failures, we have the composer who seems to think that drivel is what children need; the composer who seems governed by the principle that any grammatically correct but mediocre routine-piece which he rattles off, is good enough for children; the composer who hopes to please children by depicting childish titles with equally childish music, though often enough the title appears to be an after-thought and, indeed, has very little in common with the music; the composer who with considerable justification theorizes about the obsolete staleness of idiom in so much music for children of the twentieth century, pleads for at least a touch of modernity in the musical ways and means and then proceeds to indulge in sophisticated musical piffle; finally that bore of a composer who puts on learned spectacles and tries to push the children up the *Gradus ad Parnassum* on the stilts of his abortive, desiccating pedantries.

Fortunately the ledger has a credit-side, the side which is to the credit of fairly numerous American composers blessed with the special gift of writing for children.

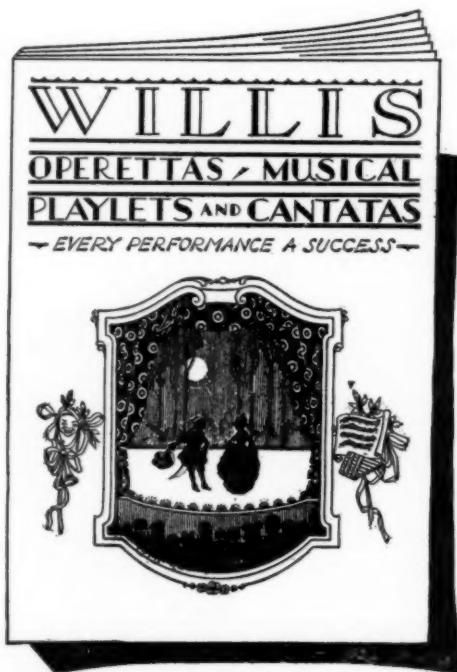
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And, indeed, it is a gift not one bit less special than, for example, the gift of writing chamber-music. Frequently, I admit, even then a pedagogical sense of the fitness of things is more pronounced than musicianship and the talent for composition, but the total result generally silences criticism of this or that detail. As for the ranking leaders in this difficult field of composition, so full of pitfalls for the unwary, they combine with a sort of sixth sense of what will interest the American child and with a methodical conception of educational requirements at each step, an impeccable musicianship, an enviable talent as composers, but best and rarest of all, taste.

Of all qualities which go to make an artist, it so happens that taste ranks highest. At any rate, on my own scales, an ounce of taste weighs more than a ton of knowledge. Furthermore, that adage about "a matter of personal taste" has sadly been overworked for the benefit and polite protection of him who lacks taste. As a matter of fact, there are things which neither the true creative nor interpretative artist will do, no matter whether he be conservative or "ultra." And, if he does do them, the sensitive listener will deplore them as a chance-stumbling from esthetic grace. However, taste does not manifest itself only negatively; it works its wonders also in a positive direction. A mélody may be harmonized and the voices may be conducted in sundry ways which are satisfactory and give no offense, but let skill and inspiration be governed by taste and even a child will notice the delightful details which constitute that subtle difference which makes all the difference in the world.

Even a child, that is, if one takes the trouble to draw his attention intelligently to such things. Therewith I find myself suddenly on the much trodden Appreciation-Boulevard where most of us can but repeat and reiterate our convictions. Now, to re-

spect one's neighbor's convictions, is commonly held to be the attribute of a gentleman, but I waive the compliment in matters of appreciation of music. I belong to those who believe that all the talking about music, all technical explanation of music and the like is sheer humbug compared with the self-explanatory persuasive eloquence of music itself, sung or played by the children under stimulating guidance and training. First and above all, let them "make" music—the best music available that is within their capacity (and that of their teachers). Their hearing the best of music within their capacity is second in importance, though, of course, indispensable and imperative. All explanatory matter, all theoretical study ought to be but supplemental and even then it should restrict itself to the unavoidable. Vivisection may be necessary for medical progress, but vivisection of art for the better enjoyment of art is abhorrent.

Of the anatomy of music, both child and adult, for the appreciation of music as music, need to know even less than what they need to know in daily life of the complicated anatomy of the human body. And if it be a question between pointing out that the second theme is taken up by the first bassoon in canonic imitation of the second horn and pointing out the exquisite taste with which the composer unfolded the beauty of a phrase, then I favor unqualifiedly the appeal to the child's appreciation of taste. The mad-Mullahs among appreciationists may not know it, but many of us Nazarenes have come to consider their tribe a pest. We have begun to wince at the very term "Appreciation of Music," which stands for an essentially sound enough doctrine but is by now somewhat in disrepute because of the absurdities of an otherwise negligible type of educational drummers, zealots, charlatans and pedants who follow the Percy Scholes of the movement as the jackall does

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the lion.* Appreciation of music? By all means, but let it be music, not just the skin and bones of music.

If emphasis was laid on "the best music available," as a publisher I know only too well that the proverbial road to hell is paved with good intentions too often violated in practice, but as long as teachers themselves are accessories to such crimes, the responsibility remains joint, not single, and the law of supply and demand will continue to intrude itself unpleasantly. However that may be, in principle there can be no dissenting voice against "the best music available." Different it is with the qualifying words, "within their capacity," on which equal emphasis was laid. In a way that qualification, whether it pertains to physical or mental capacity, goes without saying, but just what is that capacity at various ages? A foolish question because no generalized answer can be given. Individual capacity cannot be measured with a yardstick and if it must be measured somehow for the purpose of groups or classes, then that task must be left to the educators. Yet one particular aspect of the problem continues to haunt me though (or perhaps because) my mind is still in an inquisitive haze. In fact, that aspect prompted the very title of this diatribe.

In making the point, if a point it be, I am at a distinct disadvantage because, to my lasting injury, I was musically precocious, have no children and have never taught children. This I do know, however, that Goethe did not write his "Faust" for children, nor Dante his "Inferno," nor Shakespeare his "Sonnets," nor Ibsen his

"Ghosts." Such works address themselves to the adult mind and can be grasped, except for incidental episodes, by the adult mind only, if we bar Nature's whim in creating a few abnormal exceptions. Is it really so different with Bach's B minor Mass, Wagner's Tristan and Isolde, Beethoven's Eroica Symphony? I can understand a child getting the excitement of a dramatic spook-story out of Schubert's "Erkling" or the pomp and circumstances, even the final horror, out of Verdi's "Aida," but I doubt that such music as music is digestible by children. And this doubt, if you please, even with respect to Sonatas by Haydn, Mozart, Beethoven. This or that movement, yes, but on the whole no, for the simple reason that, generally speaking, these sonatas were not conceived for the child-mind.

The comparative simplicity of easy sonatas by the classics misleads many in thinking otherwise. A sonata by Mozart looks simple enough. Yet how difficult he is to play really well! To play the notes is the one thing, but to possess the technique of style and to breathe the life of music into notes is quite another. Thus music often will become all the more dangerous for an interpreter, the simpler it seems to be. That truth was back of Anton Rubinstein's answer when in my salad-days I once asked him about the most difficult thing to play and he quickly replied: The C major scale. That one may push this distinction between means and contents too far, I readily grant and, of course, I, too, realize that music in dance-forms or descriptive and pictorial music will easily fall within the mental grasp of children, though not composed for them and sometimes far from simple. The reason for this receptive appeal is obvious, as it is for that of the pizzicati in Tschaikowsky's Fourth Symphony and other such special aural effects. Or, if a child hears Tschaikowsky's Piano Concerto magnificently played, the splendor of the fire-works may

* In expressing to Mr. Scholes my admiration of many years for his qualities of leadership, I was actuated by the fact that every vital movement has its camp-followers. To hold the leaders responsible for the mis-deeds of others is silly, but it is still sillier to want to scuttle the whole movement because one does not agree with every phase or procedure of it or feels that in the hands of extremists a particular brand of appreciation of music might just as well be labeled the depreciation of music. Several roads lead nowadays to the Rome of music, but the one marked "Intolerance" is rather too deceptive for comfort and safety.

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dazzle it, as much as the adult, just as child and adult move on a similar plane of receptivity watching the tricks of a Houdini, but the question here is of music as music penned by an adult for adult minds and to be understood as an effluence of mind.

"But," said to me a famous educator, "The children just lap it up." My answer was, "My puppy-dog laps up just as enthusiastically all sorts of things, if the notion happens to strike him." No, the lapping-up argument does not satisfy me, especially not when I hear children, though the notes, etc., be correct, execute (I mean this literally) a Sonata by Haydn. My sense of cuteness may be gratified but the acuteness of my senses tells me a different story. Nor does any procedure satisfy me by which the appreciation of adult music is injected into children as with a syringe, as when, for example, music conceived without a "story" and not even suggestive thereof by its title, is draped in a fictitious story to make the child understand the music. For my taste, altogether too much romancing has crept into the doctrine of appreciation of music and, if not romancing, then the game of hide and seek, by which I mean, for instance, the game of showing and demonstrating to the children an oboe and telling them to watch for it while the music is being played. Within reasonable bounds all that sort of thing is proper and some educators possess the enviable knack of doing it so delightfully that the children just "lap up" the information, but to what extent does it all remove the stumbling block that adult music remains adult music, even if spoon-fed allopathically to children?

We all agree with Dean Lutkin's tested theory that normal children, even though their taste may have been vitiated, can easily be nursed back to their natural preference of good to poor music. Thus the best of music would appear to come enticingly within their sphere of appreciation, though music and mind may lie on very different

levels. Perhaps sheer loveliness needs no locks to lift the flow of juvenile receptivity to the level of adult expression and perhaps age is not a factor at all for experiencing awe in the presence of great art, though the message itself remain largely unintelligible. Nevertheless it seems to me a somewhat unnecessary risk, when from Bach onward so much good music unquestionably suitable for children is available, to push them beyond a point where their appreciation becomes partial, ceases to be complete and depends on associative criteria. Am I quite mistaken, if I seem to notice some educators wandering erratically round that point? Possibly, but when I so often see half a certain theatre in my neighborhood filled with girls of about fourteen as the audience for psychological problem-dramas or even raw sex-plays, such a strictly American spectacle makes me wonder whether or no something at bottom similarly unwholesome and senseless has not crept into the appreciation of music. Of course, with this difference that music neither analyzes the hazards of life nor dissects characters and that a triangle in the orchestra happily still stands for something quite other than the eternal triangle on the stage.

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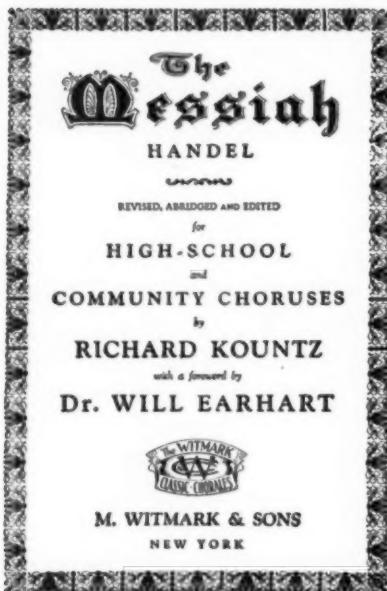
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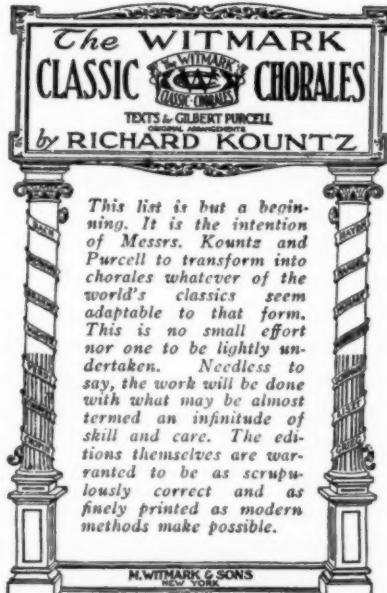
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by DR. WILL EARHART

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A NATIONAL MUSIC STUDY

AUGUSTUS D. ZANZIG
315 Fourth Ave., New York City.

EDITOR'S NOTE: Many supervisors have been greatly helped in their local work by the activities of the Playground and Recreation Association of America. That Association has now undertaken a study which should have the whole-hearted support of all music educators, and to which they may look for helpful guidance in many of their larger problems.

Mr. Zanzig, formerly Instructor in Music Education at Harvard University and Smith College, and in the public schools of Brookline, Massachusetts, is Director of the National Music Study of which he speaks in the following paper. Two years will be given to the Study, during which time Mr. Zanzig will visit many cities and towns in all parts of the country. A General Committee and Special Committees of men and women prominent in each of the fields of musical endeavor will have an important part in carrying on the Study.—P. J. W.

THE PLAYGROUND and Recreation Association of America has for more than ten years maintained a Bureau of Community Music. This Bureau has had two main purposes: One, to provide for recreation and music workers throughout the country a means of sharing their ideas and experiences in developing musical activities in their respective communities. It has gathered information as to what was being done, and how it was being done, and that information has been made available to all the workers with whom the Association has been in touch. Also, through publicity given to choice bits of this information, desire for music, or for more music, has been aroused in communities whose musical resources were a buried treasure, or were only in small part discovered. It has issued bulletins, pamphlets, and a book, and answered thousands of letters, all having to do with helping to provide opportunities for everybody to find as much delight and nourishment of spirit as he or she can through music, especially through participating in it. The second purpose of the Music Bureau has been to provide for every community desiring it the personal help of an expert community music worker who would spend

enough time in the community to help organize musical activities there, and to find and instruct local people capable of carrying on those activities.

The Association still holds to these two purposes, to provide both information and field service for the development of music in communities. But its means of gathering information and, above all, of gaining insight into the values, the problems, and the possibilities of community music must be more intensive, more searching, more direct, than heretofore. This is because of the tremendous growth of popular interest in music, and the phenomenal developments in ways and means of gaining musical enjoyment, that have sprung up almost overnight. To help to discover and interpret the rich possibilities in all this growth, so that we can help as many people as possible to realize them, each by his or her own participation in music, is the purpose of a national study which the Association has recently commenced, and for which it asks your support.

Music now pours from the heavens and flows through all the highways and byways. It finds its way into hotels, restaurants, theatres, factories, hospitals, streets, boats, and playgrounds, as well as into concert halls, churches, schools, homes, and ten thousand new dance halls. It rushes or seeps through apartment halls and walls, and is even carried in portable "sets" by passengers on trains. The radio-shop's loudspeaker is aimed like a hose at the passerby while, still rarely but with promise for the future, a slow-moving, radio-equipped airplane drenches him from above. Some of us may have to wear ear stopples as we do when we go in swimming, or the need for protecting ourselves may relieve our troubled cotton-growers of their surplus

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From MUSIC SUPERVISORS JOURNAL, March Issue, 1928
by Will Earhart (Unsolicited)

Larkin's Step by Step Band School—Francis Larkin.

This loose-leaf series came into my hands only a few days ago. It has been published, I believe, for some two years.

If this course is not the best, it at least has many features that give it undoubted superiority. In form it is wise in that only one lesson, of four compact "quick-step" size pages, are given the student at a time. In these the instruction for the week is presented with admirable conciseness and clarity; and, having nothing further before him, the students can concentrate on it. The instruction is equally divided between general musical elements and the technic of the instruments. The first exercises are in unison (for all B-flat or all E-flat instruments) and use long, sustained tones. When chord playing is introduced, the student is told that the band "is very much like an organ," and the first pieces are in hymn or choral style.

The instruction is not only clear, but it is thorough-going. Often conciseness is obtained only by repression of much collateral information which would illuminate the central facts, and the student feels puzzled and incompletely informed. These lessons leave no such surrounding jungle of the unknown. The author's experience is evidently sufficient to make him aware of all the unuttered questions that rise in the student's mind, and he deftly lays these troublesome ghosts.

The course is good. I think it may be obtained from Frank Holton and Company, because their Mr. Miller, a trombone virtuoso and evangel of better band playing, handed me this set. It is worth searching for.

WILL EARHART.

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product. In 1925 we as a nation spent \$132,000,000 on musical instruments, \$60,000,000 on phonographs, and \$15,000,000 on sheet music, to say nothing of untold millions spent for music instruction and leadership in schools, churches, communities, and elsewhere. We are now probably spending more for these things than in 1925.

There is much in all this that is superficial and spasmodic, but there is also striking evidence of deep, abiding interest in music, of desire for the richest delights that music can give. In addition to our great endowed symphony orchestras, many community orchestras have arisen, at least thirty-one of them giving standard symphony concerts. No one knows how many other community orchestras there are, or how many bands, community choruses, church choirs, playground vocal and instrumental groups, or festivals and other occasions which call for participation in music by groups of people. More and more community opera companies are being added to the thirty-seven such companies now established in this country. Six million dollars was spent in 1924 by three hundred and twenty-seven cities for municipal music. Four thousand men from many parts of the country will gather in New York next May for a concert of the Associated Glee Clubs of America. Best of all, about fifty thousand school music teachers are, with remarkably increasing effectiveness, giving instruction in all phases and kinds of music to fifteen millions boys and girls. All of these activities are the subject of our study.

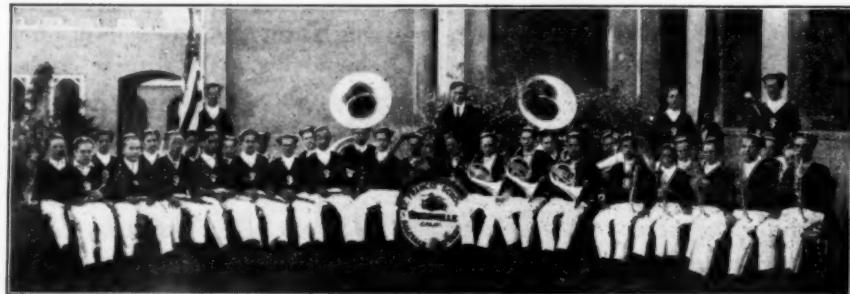
Now anyone who is going to study anything must first of all determine just what it is he wants to find out. He must ask the right questions before he can find the right answers. We started our study with two questions. First, what is being done, and what more might be done, to provide attractive opportunities for every man, woman and child in the communities of the United States to gain the largest measure of enjoy-

ment and of deeper satisfactions that he or she can through music? We hope that the answers to this question will serve not only our Association but also the many other organizations that are carrying on musical projects reaching large numbers of people. We should know what these projects are, and whom they are reaching, so as to avoid the possible waste and confusion of duplicating their efforts. And we hope that these other organizations will profit in the same way from the results of our study.

Our second question is as follows: With regard to any activity to be studied, what seems to be the best wisdom as to ways and means of starting and carrying on such an activity in a certain kind of community? In other words, how can it be made to provide the greatest enjoyment to the greatest number? It is probable that there is waste and misdirection in many community activities involving thousands of people and a great deal of time and money and rich possibilities, because those in charge of them have no knowledge of the best that is being done in other communities, and how it is being done. For the leaders of any activity involving the rich possibilities of human nature to be content with whatever practical purposes and whatever success they can find by themselves is a grievous mistake. They should, of course, seek with as much light as they can get for the *best possible* purposes and the *best possible* success. We want to help in this. We must, without prejudice and with much counselling among ourselves and with expert music workers, gather all the wisdom we can, and make it available for everyone. And we want to gather this wisdom, not through questionnaires and statistics, but through personal contacts and through actual hearing and seeing and comparing musical activities of all sorts in all sorts of places and conditions.

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in public schools to carry over into the homes, the playgrounds, and the community; specific things as to how the music in churches can be made not a mere ornament or a professional display, but a means of worship and inspiration, in which everyone takes full, recreating part. We want to know what can be done for the thirty-five million people in rural communities, in which, with few exceptions, there is no music except what comes over the radio. And we want to find out what are the problems of leadership, finance, choice of music, choice or planning of a building, and any other problems that arise in starting and carrying on community choruses, orchestras, bands, operas, festivals, all the playground musical activities and any other enterprises that involve people and music. We want also, of course, to know what are the best ways of dealing with these problems. For instance, here are some questions as to finance which confronted us in the first town we entered: What can be done to make it possible for union musicians to play in a community orchestra or band with non-union musicians, and at the same time to keep the encouragement and assistance given to non-union musicians from becoming a means of their getting remunerative engagements which should be given to union musicians? At what expense can a given community musical activity be maintained? How much for the leader? How much for use of a hall, for the printed music and for any other equipment, such as one or more music stands, musical instruments, and repair of instruments? Should the cost of the activity be borne by the community, the Recreation Department, or by the members of the organization? If by the members, should the superior performers have to pay as much as the beginners?

Several other problems came to our attention in that town. I will not take your time now to tell what they were. But there

is one more question that should be spoken of here because it is one that will come up again and again wherever we go. It is the question of the *quality* of any musical activity; that is, the quality of the music, and the quality of the performance.

Some people who do not know of the work you are doing think of community music as never anything but a trivial belching of nonsensical or mawkish songs by a crowd of people gathered now and then, who are kept singing only by frequent injections of artificial enthusiasm which they call "pep." These same people and others who have observed inferior types of recreation object to speaking of music as recreation or as play. Music is deeper than these, they say. A prominent public school music supervisor recently gave an address entitled, "Music: Is It Recreation or Education?" I know how you would answer this question. You would say that recreation at its best *is* education at its best, that it is a way of realizing capacities and qualities in ourselves that have had no opportunity to be realized in our workaday activities. It is a way of knowing what we are at our best. Surely, then, recreation may include music, the best music, that expresses idealism, courage, humor, serenity, the happiness of beauty, and whatever else are the loves and faiths of human nature at its best. And so recreation is worthy of music. Music is not at all belittled by being spoken of as a mode of recreation. And it is the right and the duty of recreation workers to strike right out in furtherance of music wherever and whenever and in whatever way they can. The question is, is the music worthy of recreation? Is it good enough?

And you would say, in answer to the other objection, that music at its best *is* play. For play is what anyone does when he is following freely and fully a whole-hearted desire and purpose of his own, without thought of the reward of what he is doing, or the virtue of it, or the social

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value of it, or anything else of it, except the doing of it. And this description fits every worth-while performance of music from singing in the Bach B-minor Mass to the child's crooning himself to sleep. You would distinguish between play and fooling. It's all very well, you would say, to paddle and flounder and fool around in the swimming tank, but if you want real fun you will swim as well as you can, giving your whole self, mind and body, to the doing of it. And you can amuse yourself and others by acting like a clown in a baseball game, but you won't get the best fun of it until you play the game, and play it for all it's worth, no matter how far you are from being a Babe Ruth. Likewise, there's a place for fooling with music. It is probably the best kind of fooling that there is. It has rhythm, or should have, though it may lack in quality and pitch, and it has verve. Everybody can enter into it at the same time. There is usually no "goat." But you cannot know the best fun, the happiness of making music until you look for the best of it, no matter how simple it is, and sing or play it as well as you can, no matter how far you are from being a Caruso. All that you would ask, and you would be entirely right in doing so, is that the choice of music and the singing and the playing of it should always come of inner desire, not be imposed in any way from without. In this sense, then, music *must* be play. We would like to find out, as far as possible, how desire and taste and performance grow in quality, what differences in leadership and in aims and in other conditions are responsible for the differences in quality of musical activities, differences that extend all the way from the beautiful singing of the Bach Bethlehem Choir or the Westchester County Community Choruses to the careless kind of singing that some people think is all that we mean by community music.

We need four kinds of help in the study.

First, we would like you to make any suggestions that you can as to carrying on the study. Are our purposes right and are they adequate? What should be our method? Secondly, we would like you to tell us the problems and other difficulties that have confronted you or anyone in developing musical activities in your community. Thirdly, we would like you to tell us of any activities anywhere in the United States that you think we ought to study. We want to find out where the most successful or most promising activities are going on, and also where there has been only little success or failure in spite of vigorous endeavor. The causes of failure, could we know them, might be as enlightening as the causes of success. And lastly, if and when we come to your community or district, we would like you to help us to get in contact with the people from whom we can learn most about the activities we want to study, and also to help us to gain opportunities to see and hear these activities.

I hope that the national study of music will prove worthy of your interest and support, and worthy of being counted as one of the many admirable achievements of the Association.

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by

Helen Curtis

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EXHIBITS AT THE SECTIONAL CONFERENCES

J. TATIAN ROACH
President, The Exhibitors' Association.

THIS YEAR the exhibitors will spend between \$25,000 and \$50,000 to acquaint those who attend the various sectional conferences with the newest and best aids to good or better school music teaching.

Such an expenditure is a tremendous compliment to the supervisory profession because it is predicated on the belief that school music teachers are an earnest, sincere, progressive body of men and women constantly on the lookout for newer and better tools with which to work.

The spending of such a sum means that all these successful business houses have a number of firmly grounded beliefs. They believe, of course, in the future of public school music. They believe in the importance and in the value of their products to the supervisor. And most of all they believe that the supervisor recognizes the importance of their contribution to the development of public school music and will appreciate the opportunity to become familiar with their products.

Professor Gehrkens, editor of *School Music*, said in the May issue of that magazine, "The music supervisor is progressive; he wants to know the very best methods and devices; he insists upon being provided with the best music books, the best musical instruments; and one of his chief reasons for going to educational conferences is that he may have an opportunity of examining materials."

Most supervisors recognize the educational exhibits as an important factor in the success of the conference—many consider them equally important with the meetings. As a matter of fact, the analogy extends to non-attendance, for if one says, "I haven't time to visit the exhibits, I shall look over the catalogs at home later," it may correspondingly be said, "I haven't time to at-

tend the meetings, I shall read the Book of Proceedings when it arrives."

Some years ago the manager of a large Pacific coast house wrote me after his return from a visit to New York expressing his regret that he had not been able to get downtown to see me. I replied that after a three thousand mile trip, twenty blocks from his hotel must have seemed an interminable distance.

The moral for the supervisors is: don't neglect the exhibits that are twenty steps down the aisle or on the next floor. They are probably just the ones that contain the very tools to enable you to do a better piece of work; and again quoting Professor Gehrkens, "The good workman with poor tools has always been able to do a better job than the poor workman with good tools, but the good workman with good tools does the best job of all."

LAUSANNE, 1929

Arrangements are under way for elaborate music exhibits at the Anglo-American Summer Holiday Music Conference to be held in Lausanne, August 2 to 9, 1929. Both English and American houses will participate in these exhibits and there will be on display practically all school music materials printed in the English language. Such a collection of useful and interesting teaching material has probably never before been available for examination.

Be sure to read the announcements of the meeting, which you will find on pages 5 to 9 of this issue of the JOURNAL. You cannot afford to miss this first international meeting of music educators. You can combine a wonderful vacation trip with an experience the like of which has never before been possible.

MUSIC SUPERVISORS JOURNAL

- *Abide With Me
Adeste Fideles
Ah, Love, How Can I Leave
Thee
Ah, 'Tis a Dream
All the Birds Are Here Again
All Through the Night
Alouette
Alphabet, The
America
America, My Country
America, The Beautiful
Annie Laurie
Anvil Chorus
Are You Sleeping?
At Pierrot's Door
Auld Lang Syne
away in a Manger
Baa! Baa! Black Sheep
Barnyard Family, The
Battle Cry of Freedom, The
Battle Hymn of the Republic,
The
Bee and the Pup, The
Believe Me, If All Those En-
dearing Young Charms
Bell Both Toll, The
Bells of Baltimore
Bell Is Ringing, The
Billy Boy
Birds' Return, The
Blacksmith, The
Blest Be The Tie That Binds
Blow the Man Down
Blue-Bells of Scotland, The
Bonnets of Bonnie Dundee, The
Bull Dog, The
But the Lord Is Mindful Of
His Own
By The Watermelon Vine
By Thy Rivers Gently Flowing
By Yon Bonnie Banks
- Calm As The Night
Cantique De Noel
Capital Ship, A
Captain Jinks
Carry Me Back To Old Vir-
ginny
Carve Dat Possum
Cast Thy Burden Upon the
Lord
Central Will Shine
Chilly Water
Christ, The Lord, Is Risen
Today
Close Your Eyes, Lena, My
Darling
Columbia, The Gem Of The
Ocean
Come, Thou Almighty King
Come Where My Love Lies
Dreaming
Come, With Thy Late
Come, Ye Thankful People
Comin' Thru The Rye
Couldn't Hear Nobody Pray
Cousin Jedediah
Cradle Song
Creation
Cross Song
Crusader's Hymn
Cuckoo, The
Darling Nelly Gray
Dat Am De Way To Spell
Chicken
Day Is Dying In The West
Dearest Spot, The
Dear Little Robin
De Bezzen
Deck The Hall
Deep River
Dickory, Dickory, Dock
Dip, Boys, Dip The Oar
Dixie
Down By The River
Doxology, The
Drink to Me Only With Thine
Eyes
Early To Bed
Emmett's Lullaby
Evening Prayer
Fairest Lord Jesus, Ruler Of
All Nature
Faith-Belle
Faith Of Our Fathers
Farewell To Summer
Farewell To Thee
Farmer in the Dell, The
Farmer, The
Farmyard, The
Father in Heaven
Father, We Thank Thee
- *Path'r And I Went Down To
Camp
First Noel, The
Flag Of The Free
Flow Gently, Sweet Afton
Flowrets All Sleep Soundly,
The
From Every Spire On Christ-
mas Eve
From Ill Do Thou Defend Me
From Yonder Dark Forest
Funicula, Funicula
Gaily The Troubadour
Godeamus Igitur
Georgie Annie
Girl I Left Behind Me, The
Glad Christmas Bells
Gloria Patri
God Be With You Till We
Meet Again
God Bless Our Native Land
God Of Our Fathers
God Of The Earth, The Sky,
The Sea
God Of the Nations
Go Down, Moses
Goin' To Shut All Over God's
Heaven
Gone Are The Days
Good-bye, Good-bye To
Summer
Good King Wenceslas
Good Morning To You
Good Night
Good Night, Ladies
Go To Sleep, Lena Darling
Graduation Song
Gwine To Lay Down My
Burden
Gymnastic Relief, A
Hall, Columbia
Hall, Hall
Hall To The Chief
Ham And Eggs
Hard Times, Come Again No
More
Hark! I Hear A Voice
Hark! Ten Thousand Voices
Hark! The Herald Angels Sing
Hark! The Vesper Hymn Is
Stealing
Harp That Once Through
Tara's Halls, The
Haul On The Bowlin'
Hearts Bowed Down, The
Heavens Resound, The
Heav'n, Heav'n
Hey, Diddle, Diddle
Holy Ghost With Light
Divine
Holy, Holy, Holy
Home, Night
Home Road, The
Home, Sweet Home
Hop, Hop, Hop!
How Can I Leave Thee
How Dear To My Heart
How D'y'e Do
How Firm A Foundation
Hunter's Farewell, The
Hunters, The
I Ain't Gwine Study War No
More
I Came To Alabama
I Cannot Sing The Old Songs
I Come To Town De Udder
Night
If I Body Meet A Body
I Heard The Bells on Christ-
mas Day
Illinois
I'm Lonesome Since I Cross'd
The Hill
I'm Pierre de Bonton
In Days Of Old
In Days Of Yore
Indian Lullaby
Information
In Heavenly Love Abiding
Integer Vitae
In The Gleaming
In The Prison Cell I Sit
In The Time Of Roses
- Isle Of Beauty
Italian Hymn
It Came Upon The Midnight
Clear
I Think, When I Read That
Sweet Story
It's A-M-O Lord
I've Seen "Tina" Carolina
I've Wandered Today To The
Hill, Maggie
I Want To Be Ready
I Will Sing a Lullaby
I Would That My Loss
January And February
Jerusalem The Golden
Jesus, Lover Of My Soul
Jesus Loves Me
Jesus, Tender Shepherd, Hear
Me
Jingle, Bells
John Brown's Body
John, John
Jolly Old Saint Nicholas
Joy To The World
Juanita
Just Before The Battle,
Mother
Kathleen Mavourneen
Keep The Home Fires Burning
Keller's American Hymn
Killarney
Largo
Last Night The Nightingale
Woke Me
Last Rose Of Summer, The
Laugh Provoker, A
Lead, Kindly Light
Lee, Lindsey
Leese, George
Lift Thine Eyes
Lightly Row
Linden Tree The
Little Bo-Peep
Little Brown Church In The
Vale, The
Little Dustman, The
Little Jack Horner
Little Man, A
Little Tom Tinker
Little White Snowdrop
Loch Lomond
Long, Long Ago
Long Trail, The
Lord Is My Shepherd, The
Lord Of All Being, Thro'd
Afar
Loreley, The
Lost Chord, The
Lovely Appear
Lovely Evening
Lovely Night
Love's Old Sweet Song
Low-Backed Car, The
Lullaby And Good Night
Luther's Cradle Hymn
Lutzwil's Wild Hunt
MacDonald's Farm
Maple Leaf Forever, The
March Of The Men Of Harlech
Massilleiana Hymn
Massa's In The Cold Ground
Materna
Maxwellton's Bras Are Bonnie
Men Of Harlech
Merrily, Merrily
Merry Life, A
Michigan, My Michigan
Mid Pleasures And Palaces
Midshipmite, The
Mine Eyes Have Seen The
Glory
Minstrel Boy, The
Morning Prayer
Morn Was Fair, The
Mules
Mummy Song, The
My Bonnie
My Country, 'Tis Of Thee
My Faith Looks Up To Thee
My Lord Delivered Daniel
My Lord, What A Mourning
- My Native Land
*My Old Kentucky Home
Nancy Lee
Nearer, My God To Thee
Night
Noah's Ark
Nobody Knows The Trouble
I've Seen
Now, "Neath The Silver Moon
Now Our Golden Days Are At
An End
Now Thank We All Our God
Now The Day Is Over
Now Brown Maidens
*O Beautiful For Spacious Skies
O Come, All Ye Faithful
O God, Beneath Thy Guiding
Hand
O God, Our Help In Ages Past
Oh! Dog, Get The Cows
Oh, Mistress Shady
Oh Holy Night!
Oh! Paddy, Dear
Oh, Peter, Go Ring Dem Bells
Oh Realm Of Light
Oh Say! Can You See
Oh! Susanna
Oh, Wan't That A Wide
River
On, Wert Thou In The Cauld
Blast
Old Ark-A-Moverin Along, The
Old Black Joe
Old Dog Tray
Old Folks At Home
Old Hundredth
Old Oaken Bucket, The
Old Dan Tucker
O Little Town Of Bethlehem
O Mary, Don't You Weep
O Me! O My!
Once In The Dear Dead Days
O, No, John
Onward Christian Soldiers
On Yonder Hill
O Rest In The Lord
Our School Days Now Are Past
O Where, And O Where
O Worship Th' King
- *Patriots, The
Perfect Day
Peter Gray
Pilgrim's Chorus
*Praise For Peace
Praise God, From Whom All
Blessings Flow
Pride Of The Village, The
Proudly As The Eagle
*Quilting Party, The
Reuben and Rachel
Revolutionary Tea
Ring, Ring The Banjo
Robin Adair
Robin And Chicken, The
Robin Redbreast
Robin, The
Rock-a-bye, My Little Owl
Rock In The Cradle Of The
Deep
Roll Jordan, Roll
Rome Of Alandale, The
Row, Row, Row Your Boat
Rufus Rastus Johnson Brown
Safely Through Another Week
Sailing
Sally In Our Alley
Santa Lucia
Scale Song
Schubert's Serenade
Scotland's Burning
Seeing Nellie Home
See-Saw, Margery Daw
Shades Of Evening
Should Auld Acquaintance
Silent Night
Sing A Hymn Of Freedom
Sing A Song Of Cities
Singing In The Rain
- *Waiting To Grow
Warrior Bold, A
Way Down Upon De Swanne
River
*Wearing Of The Green
Welcome, Neighbor
Welcome, Sweet Springtime
*We're Tenting Tonight
*We Shall Meet
*We Three Kings Of Orient Are
What Kind Of Shoes
*What's This Dull Town To Me
When First I Saw Sweet Peggy
When Israel Was In Egypt's
Land
*When I Was A Lady
*When Johnny Comes Marching
Home
When The Corn Is Waving
When The Nights Grow Cold
When The Ship Is Trim And
Ready
When The Swallows Homeward
Fly
*When You And I Were Young,
Maggie
Where, O Where
*Whispering Elm Tree Branches
*While Shepherds Watched
Their Flocks
Who Aloft Thy Head Did Raise
Will Ye Gang To The Hielands
*With The Moon's Pale
Shimmer
Woodman, Spare That Tree
Work, For The Night Is
Coming
- *Yankee Doodle
Years Of Peace
Ye Sons Of France
*Ye, We'll Hally Bound The
Flag
- The 326 songs listed on this page make up the contents of *The Blue Book of Favorite Songs*—a new cloth bound song book consisting of the combined contents of "*The Golden Book*" and "*The Gray Book*" and a supplement of popular spirituals—a book that has met the instant approval of music supervisors the country over. "*The Blue Book*," with all of these well-arranged selections, is priced at only 75 cents a copy, postpaid; or \$45.00 a hundred, transportation extra. Orchestral and band parts are available for the selections marked (*).

Eastern Conference

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PHILADELPHIA, PA., MARCH 13-15, 1929
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- Abundant benefits.

These are some of the things you will find at the Conference in March. In a little more than three months, the Eastern Music Supervisors Conference of 1929 will be history. When it is over, if you have not attended, you will have missed what promises to be one of the finest, most vital meetings we have ever had. Valuable as your *Book of Proceedings* will be for reference, it cannot take the place of the inspiration you will get from personal attendance. In Philadelphia, you will meet hundreds of music supervisors all aglow with a fine enthusiasm which will carry them and you back to your jobs with new ideas and ideals, and with new determination to reach new standards. You cannot afford to miss this opportunity for renewing the sources of your inspiration. Look for the program in the next issue of the JOURNAL and be convinced.

The Time, March 13, 14, 15.

The Place, Benjamin Franklin Hotel,
Philadelphia.

It is not too early to make hotel reservations now. *We'll see you there!*

REPORT OF THE PROGRAM COMMITTEE

The program committee reports good progress in its work of planning the details of the program for the meeting in March. Several noteworthy speakers have been engaged; plans are being made for helpful round table discussions; demonstrations are being planned with children from schools in and about Philadelphia; musical programs are being arranged. Since the details are not yet complete, it is deemed wise to postpone publication of the plans until the program has assumed a more definite shape. In the meantime, if you have any suggestions for our March program, please write to our president, Mr. E. S. Pitcher, Auburn, Maine, and tell him about them. The program committee wants your suggestions and opinions, and will be glad of your help. Watch for details in the next issue of the JOURNAL.

MRS. RALPH L. BALDWIN

The many friends of our much-loved Ralph L. Baldwin will learn with regret of the death of Mrs. Baldwin on October twenty-second.

CHANGES IN POSITION

A number of changes in positions in the eastern territory have come to the attention of the editor. They are as follows:

MAINE—

Presque Isle. Francis Kelley, a graduate of Boston University, succeeds Harry Carter, who has taken charge of the instru-

Reasons for the Superiority of the Foresman Books of Songs

Because

They furnish the greatest variety of exquisitely beautiful songs for the teaching of technical problems.

Because

There is a total absence of songs composed for school use—every selection has stood the test of time through its inherent worth.

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Eastern Conference

mental work in West Hartford, Connecticut.

Livermore Falls has elected Miss Irene Soule as music supervisor.

Bath. Miss Genevieve Dupre is the new supervisor.

Kennebunk. Miss Agnes L. Skillin is the new supervisor.

Blue Hill. Miss Helen Stinson has the music work here.

NEW HAMPSHIRE—

Plymouth Normal School has as its new music director, Miss Doris Newton, a graduate of Lowell (Mass.) normal school.

Keene Normal School. Catherine Lane, who has been an assistant in the music department in Greenwich, Conn., is now in charge of the work here.

Bristol. Mrs. Anna Adams has been elected supervisor of music.

Antrim district. Miss Barbara F. Hatch is here.

MASSACHUSETTS—

Fall River. Mr. W. J. Titcomb, supervisor of music in Fall River for nearly forty years has retired. He is succeeded by Robert Howard, of Passaic, New Jersey.

Salem Normal School. Mr. C. F. Woods has resigned his work in Reading, and is now music instructor at Salem.

Reading. Mr. Woods is succeeded by Mr. Edward MacArthur in the high school, and by Miss Margaret Whittier in the grades.

Saugus. Mrs. Marion W. Bartlett has given up her position in Concord, and is now supervisor in Saugus.

Brookline. Mr. Russell Cook has succeeded Mr. A. D. Zanzig.

Hudson. Mr. Everett B. Crumrine has succeeded Mr. George E. Miles, who is now in charge of the music in the Nichols Junior High School, Mount Vernon, New York.

Pepperell. Miss Edith Boynton has been appointed here.

Longmeadow. Miss Leonora Dougan has begun her work in Longmeadow and East Longmeadow.

Plymouth. Mrs. Frances H. Buck is appointed in Plymouth.

RHODE ISLAND—

Providence. Mr. George Potier is a new member of the music department in Providence.

CONNECTICUT—

West Hartford. Mr. Harry Carter comes from Maine to take charge of the instrumental work.

NEW JERSEY—

Passaic. Mr. Clayton Stevens, of Bridgeport, Conn., succeeds Mr. Howard, who has moved to Fall River, Massachusetts.

—o—

STATE CHAIRMEN

Send your membership fee to your state chairman according to the following list. The fee for Contributing Membership is \$5.00; that for Active Membership is \$3.00. Either type carries full conference privileges in both Eastern and National, and includes a copy of the annual Book of Proceedings.

Connecticut—Elizabeth Gleason, 76 Garden St., Hartford.

Delaware—Mrs. Annabel Groves Howell, 1136 Jackson St., Wilmington.

District of Columbia—Dr. E. N. C. Barnes, Berret School, Washington.

Maine—Mrs. Dawn C. Grant, 48 James St., Auburn.

Massachusetts—Marion E. Knightly, 9 Prospect St., Winchester.

New Hampshire—Mrs. Esther B. Coombs, Mill Rd., Hampton.

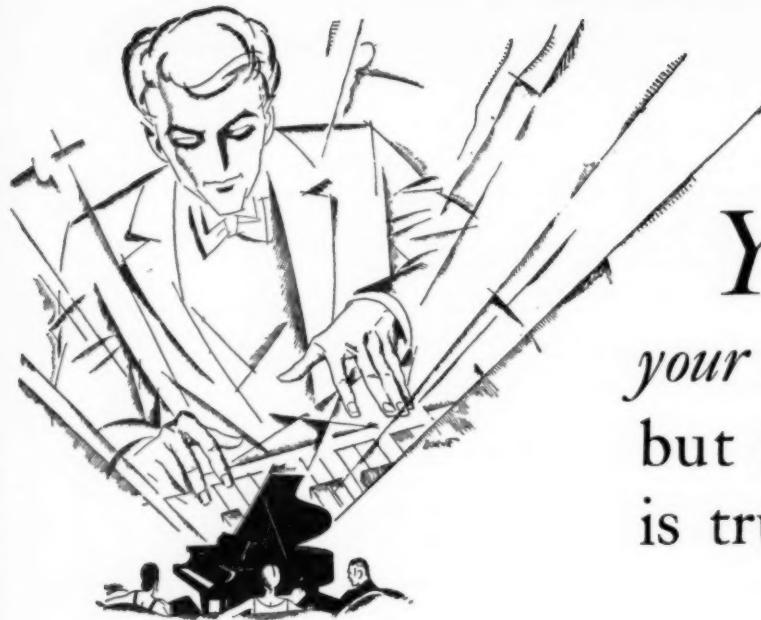
New Jersey—R. A. Laslett Smith, 697 Ridge St., Newark.

New York—Kenneth G. Kelley, 1130 Sumner St., Schenectady.

Pennsylvania—M. Claude Rosenberry, State Dep't of Public Instruction, Harrisburg.

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but this miracle
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North Central Conference

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FRANK E. PERCIVAL, Stevens Point, Wis., Treas.

MILWAUKEE, WISCONSIN, APRIL 16-19, 1929
Headquarters, Schroeder Hotel

Ten states and one of the Canadian provinces are beginning to get excited over the North Central Music Supervisors Conference to be held at Milwaukee, Wisconsin, April 16 to 19 inclusive.

The headquarters are to be at the fine Schroeder hotel, which has 850 room capacity and is perfectly adequate to handle our needs, having been built with the definite idea of convention use. It has a large ballroom, adequate exhibit spaces, small committee and private dining rooms. It is only two blocks from the large city auditorium, where our other meetings are to be held.

Milwaukee is almost as accessible as Chicago. There are numerous trains daily running either south to Chicago or north to the Twin Cities. The local chairman also states they have a fine landing field for those who are travelling by air.

The program is taking shape in a wonderful manner. The Milwaukee Board of Education has arranged to have the Biennial Public School Music Festival occur during the convention and delegates will have an opportunity to hear three demonstrations with large ensembles. These should be very helpful. Another local feature is the appearance of the famous Milwaukee Lyric Male Chorus of 110 male voices in a complimentary concert. This fine organization is to sing in Boston next June for the Biennial of the National Federation of Music Clubs.

The general plan for the entire convention is that of a clinic. Those people most prominent and successful in specific lines will have charge of special clinics. Each

of us will be able to choose the line of work in which he is most interested, both for grades and high schools. A conference chorus will be organized for clinic purposes. Then, too, arrangements are being made for a fine combined college chorus composed of those from colleges, universities, conservatories, etc. The Flint Central High School A Cappella Choir, which made such a favorable impression at Chicago last April, will also appear on the North Central program. With all this special attention given to the vocal side, the instrumental work will also receive attention. It is rumored that a combined orchestra of postgraduates in and around Milwaukee will be one of the features.

If you have not received a membership application from your state chairman, write at once for it. Get your check in and you will be glad to escape the tedious standing in line when you get to Milwaukee; and then too, you want your railroad certificate so you can get the special rates.

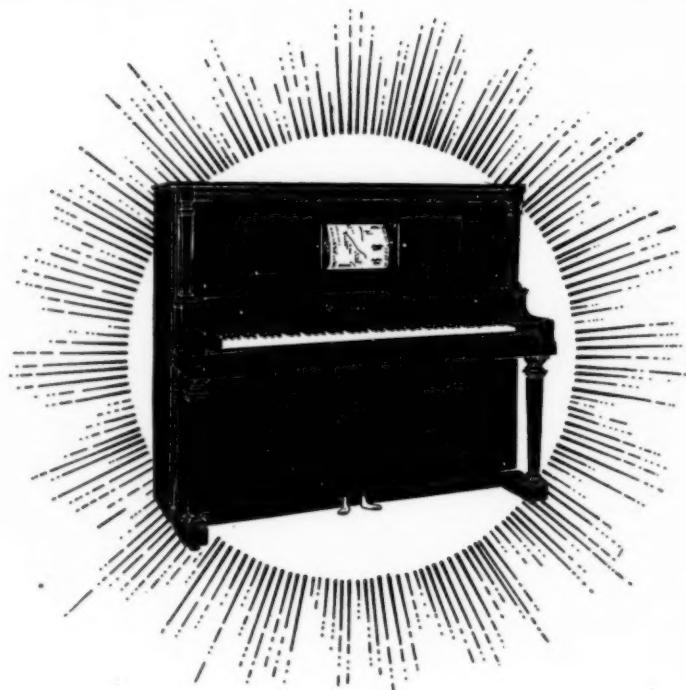
Read Herman F. Smith's personal message to us. He is certainly enthused as our host.

W. W. NORTON, Second V.-Pres.

A MESSAGE FROM MILWAUKEE

Fellow Supervisors:

Greetings from Milwaukee, the convention city for the North Central Music Supervisors Conference next April. We wonder if you folk are anticipating the convention next spring one "steenth" part as much as we are. Of course we as hosts should be very much concerned, as we realize that



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North Central Conference

your interest, your inspiration, your welcome, your comfort, will be our responsibility; and indeed we are going to do our utmost to make you sorry that you ever have to go back home after the convention. Plans are well under way to put our musical house in tip-top shape for your visit. The Mayor of the city will answer the doorbell, the hotel managers will show you to comfortable rooms, the whole Milwaukee school system will be in the receiving line and then all you will have to do will be to visit, eat, sing, be merry, and, if you get a chance, sleep a little. Then, too, if you can't possibly be happy without expressing a little criticism, no doubt situations will arise that will satisfy this inner urge.

The school children are planning to sing and play for you. The Milwaukee Municipal Auditorium is sufficiently large to accommodate choruses of 2,000 voices and stage room for large instrumental music ensembles so an ideal arrangement will prevail. This building is just two blocks from the headquarters hotel, "Hotel Schroeder." If you like to see and hear your folk perform you will be pleased, as the Milwaukee Biennial Public School Music Festival will occur during the convention.

The date for the convention is late enough in the spring so that those who care to motor to Milwaukee can do so without discomfort. Wisconsin has thousands of miles of all-weather roads. The railroad passenger service south to Chicago or northwest to the Twin Cities includes scores of trains daily. Boat service is also available across the lake to Michigan ports. A landing field for airplanes is not far distant from the headquarters hotel so unless you decide to be with us "only in spirit" your comfort in transportation is assured.

May we then extend a most cordial invitation to you to come to Milwaukee and be our guests? We servants are already very busy trying to arrange every detail of our music structure to please you. The foun-

dations are getting attention, the strength of material is being tested, the tone quality smoothed and polished, the tone color blended and the atmosphere sweetened with song. Will you come April 16-19, 1929?

Cordially yours,
HERMAN F. SMITH,
Supervisor of Music.

STATE CHAIRMEN

The membership campaign for each conference is being conducted through a chairman and committee in each state. It is earnestly requested that each reader of the JOURNAL help his state chairman *now* in two ways—(1) don't wait to be urged, but send in your membership fee without delay (\$5.00 for contributing, \$3.00 for active); (2) send in the name and address of every school music teacher in your district, in order that the state records may be kept up to date and may be an accurate measure of the progress of music education in your state.

Send your membership fee to your state chairman according to the following list:

Illinois—Sadie Rafferty, 1010 Main St., Evanston.

Indiana—A. A. Glockzin, 1720 Virginia Ave., Connorsville.

Iowa—Clara Thomas, 1111 Perry St., Davenport.

Michigan—Clara E. Starr, 100 E. Grand River, Detroit.

Minnesota—Mrs. Ann Dixon, 226 No. 1st Ave., E., Duluth.

Nebraska—Charles B. Righter, Jr., 2829 Franklin Ave., Lincoln.

North Dakota—Fannie C. Amidon, State Teachers College, Valley City.

Ohio—Gaylord R. Humberger, 30 E. 5th St., Springfield.

South Dakota—Reva Russell, 910 So. Main St., Aberdeen.

Western Ontario—E. W. Goethe, Quantz, 161 Duchess Ave., London.

Wisconsin—Theodore Winkler, 1230 W. 6th St., Sheboygan.

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Northwest Conference

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ROY E. FREEBURG, Missoula, Mont., Treas.
EDNA MCKEE, Pullman, Wash., Sec.

SPOKANE, WASHINGTON, APRIL 10-12, 1929
Headquarters, Davenport Hotel

The Northwest Conference desires to enlist the interest of supervisors in Idaho, Montana, Oregon, Washington and western Canada in our first Conference, which will take place in Spokane April 10, 11 and 12, 1929, in joint convention with the Inland Empire Education Association.

The *chef d'œuvre* of the Conference will be an orchestra of 200 high school students from the territory of the Northwest Conference. Karl Krueger, conductor of the Seattle Symphony Orchestra, will conduct rehearsals and the final performance of our orchestra. Mr. Krueger, in order to be present, cancelled an engagement as guest conductor of the Vienna Philharmonic Orchestra; in a recent letter to Miss McClure he said: "I consider this movement to broaden and deepen the interest of school children in symphonic music of such importance that I willingly cancel other important engagements to be of some help toward this end." Enrollment blanks have been sent to many supervisors and each school will be asked to furnish music for its students enrolled. If you have not received copies of the enrollment blanks, write to Mr. Roy E. Freeburg, University of Montana, Missoula. The Spokane committee is working on plans to entertain the visiting students. Railroad rates to and from Spokane will be fare and



KARL KRUEGER, Director
Seattle Symphony Orchestra
Director Northwest High
School Orchestra

one-half for individuals, fare and one-third for parties of ten or more. Mail applications for students to Mr. Freeburg at once.

The orchestra program will be as follows: Phedre Overture, Massenet; To a Wild Rose, MacDowell - Grueger; Carmen Suite No. 1, Bizet; Military March, Schubert-Damrosch; Valse Triste, Sibelius; Nordic Symphony (2nd movement), Hanson; Finlandia, Sibelius.

Our Northwest Conference is young, only a little over a year old. We have a very incomplete list of supervisors in our territory. Will not you who are acquainted with such supervisors please urge them to join the Northwest Conference at once, sending their \$3 to Mr. Freeburg? We need all the help we can obtain in this our first Conference. Distances between cities are great; paid supervisors are comparatively few; all of us will need to work hard and enthusiastically to make the meeting a great success.

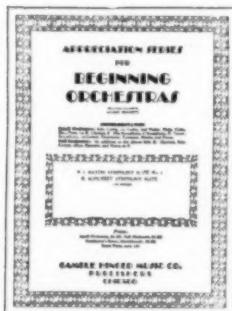
The details of the program will be announced in the next issue of the JOURNAL. Meanwhile, our president, Miss McClure, will welcome suggestions as to subjects to be discussed and as to available speakers on these subjects.

JOSEPH A. FINLEY,
Second Vice-President.

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Concert Orchestra.....	Small, \$1.50; Full, \$2.00
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The Essentials of Harmony
by Harold B. Maryott

The clarity, directness and comprehensiveness of this work make it the ideal text for High School or College classes in Harmony. It contains a wealth of carefully chosen excerpts from the Masters, used to illustrate clearly every difficult point. Mr. Maryott writes with the authority of twenty years' successful teaching of Harmony in the Chicago Musical College. He emphasizes consistently what is right in harmonic progression, rather than what is wrong.

Price \$1.50

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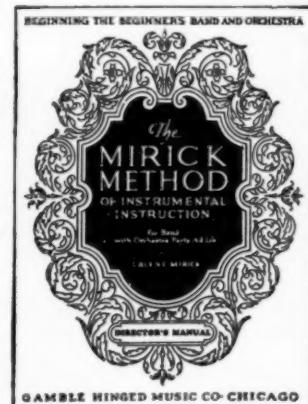
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The cast calls for eight characters: there are three comedy parts that will insure an evening full of fun and laughter. Time of performance about two hours. Eighteen musical numbers. One stage setting, -easy costumes. Two Acts.

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CARRIE COMES TO COLLEGE

is a breezy college story, ed with occasional pathos, presents a moral that will be to the student as well as teacher.

My music is in keeping with college atmosphere, easy to sing, and well worth singing. There are ten characters, six singing parts, two speaking parts, and comedy characters. One stage setting and modern costumes throughout. Time of performance about two and one half hours. Two acts. Nineteen musical numbers.

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Both music and libretto compare favorably with many of the stage successes of recent years, while it has the added advantage of being free from technical difficulties.

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The music is tuneful, descriptive and colorful. It is carefully arranged for young voices in both two and three-part arrangements.

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"The idea of this ('Instrumental Unisons') is valuable because it gives the teacher a perfect opportunity to hear any incorrectness of intonation or of reading in any of the parts. It is a much more simple matter to hear a departure from a unison than an incorrect intonation or note-reading in a full, complex orchestra score. It also acts as a guide to each player, just as in choral singing the poorer readers follow the better readers."

Contents of Book One

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Add instruments ad lib. each 25 cents

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ELLA M. HAYES, Newport News, Va., Sec.
LESLIE A. MARTELL, Boston, Mass., Treas.

ASHEVILLE, N. C., MARCH 6-8, 1929
Headquarters, Kenilworth Inn

The Southern Conference will meet March 6, 7 and 8 at Asheville, N. C. The Conference Headquarters will be at Kenilworth Inn. Asheville is an ideal convention city beautifully located in the Land of the Sky. Mr. Frank C. Biddle, Director of Music in Asheville, and his associates are already busy making preparations for our coming. Every supervisor of music in the South will welcome this opportunity to spend three days in such delightful surroundings. Address the manager of Kenilworth Inn for room reservations. It will be advisable to do this as early as possible.

It is a task to build a program that will prove of interest and benefit to all the members of the conference. Your President will welcome suggestions as to speakers, topics for discussion, etc.

It was decided at the Southern Conference dinner last year in Chicago to feature an All Southern High School Chorus and Orchestra. We have been very fortunate in being able to secure Dr. Will Earhart to direct the chorus and Mr. Joseph E. Maddy, the orchestra. We welcome this opportunity to bring the girls and boys of the Southern schools in touch with these outstanding personalities in the field of Music Education. We believe that their coming will give a great impetus to choral and orchestral music in the High Schools of the South.

Miss Helen McBride, of Louisville, Ky., and Mr. C. D. Kutschinski, of Winston-Salem, N. C., have kindly consented to direct the work of organization. Miss McBride will have charge of the arrangements for

the chorus and Mr. Kutschinski will take care of the orchestra. They will be assisted by committees composed of a member from each state in the Conference. The choral committee is as follows: West Virginia, Mr. J. Henry Francis, Charleston; Kentucky, Miss Mildred Lewis, Frankfort; Florida, Mrs. Grace P. Woodman, Jacksonville; Georgia, Miss Kate Lee Harralson, Atlanta; South Carolina, Miss Janette Arterburn; Rock Hill; North Carolina, Miss Grace Van Dyke More, Greensboro; Maryland, Mr. John Denues, Baltimore; Tennessee, Miss Clementine Monahan, Memphis; Mississippi, Miss Minnie Austin, Jackson; Alabama, Miss Georgia Wagner, Montgomery; District of Columbia, Dr. Edwin N. C. Barnes, Washington; Virginia, Miss Daisy Wingfield, Roanoke.

The orchestra committee has the following members: West Virginia, Mr. J. Henry Francis, Charleston; Kentucky, Miss Mildred Lewis, Frankfort; Florida, Mr. W. Leroy MacGowan, Jacksonville; Georgia, Miss Grace E. Cushman, Brunswick; South Carolina, Mr. A. J. Garing, Greenville; North Carolina, Mr. Jack Harrison, Greensboro; Maryland, Mr. John Denues, Baltimore; Tennessee, Mr. Milton Cook, Nashville; Mississippi, Mr. S. Kooyman, Clarksdale; Alabama, Mr. Alfred Mayer, Birmingham; District of Columbia, Mr. L. E. Manoly; Virginia, Mr. H. D. Odell, Norfolk.

Dr. Earhart has selected the following program for the chorus:

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Valuable advice given to the student for the study of his instrument.

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A comprehensive outline of the rudiments of music. So clear a very young student will have no trouble to understand.

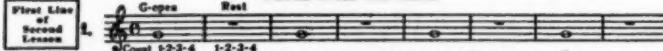
LESSON TWO. A complete explanation of this lesson and the other lessons are given.

To show the easy progress of these lessons the first line of Lesson 2 is shown—

Lesson 8 is shown—Lesson 15 is shown—

It will be seen from these lines that the book carries the student along by easy stages and no lesson is harder for the student than the first, provided he has learned each previous lesson well.

WHOLE NOTES AND RESTS



First Line
of
Second
Lesson

G-clef
Rest

—

Count 1-2-3-4 1-2-3-4

Lesson Three. Introducing Half Notes and Rests.
Lesson Four. Introducing Whole, Half, Dotted

Half, and Quarter Notes.

Lesson Five. Eighth Notes.

Lesson Six. Staccato Notes and Rhythm Studies.

Lesson Seven. Rhythm Studies.

LESSON EIGHT. A full explanation of this lesson is given on this page.



First Line
of
Eighth
Lesson

G-clef
Rest

—

Count 1 2 3 4 1 2 3 4

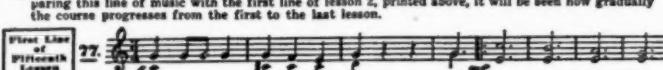
Lesson Nine. Sixteenth Notes and Pieces.
Lesson Ten. Dotted Eighth Notes and Pieces.

Lesson Twelve. Syncopation.

Lesson Eleven. Six-eighth Rhythm and Pieces.
Lesson Thirteen. Lesson in Melody Playing.

Lesson Fourteen. March Time.

Lesson Fifteen. A concert waltz, illustrating the note combinations to be found in such music. By comparing this line of music with the first line of lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.



First Line
of
Sixteenth
Lesson

G-clef
Rest

—

Count 1 2 3 4 1 2 3 4

Lesson Sixteen. Seven Major Scales for Unison Practice.

Last Page. A programme Suggesting First Concert.

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Southern Conference

Psalm 150	<i>Franck</i>
Music of Spring	<i>Dunn</i>
On Canaan's Shore....arranged by <i>Loomis</i>	
Flowers of Edinburgh.....	<i>Finlay</i>
Bells of St. Michael's Tower.....	
Montezuma Comes	<i>Loomis</i>
Glorious Forever (Girl's Chorus)	
	<i>Rachmaninoff</i>

The program Mr. Maddy has chosen for the orchestra includes:

Finlandia	<i>Sibelius</i>
Andante Cantabile from Fifth	
Symphony	<i>Tschaikowsky</i>
Air de Ballet.....	<i>Victor Herbert</i>
L'Arlesienne Suite No. 1.....	<i>Bizet</i>
(Also an accompaniment for the chorus)	

The chorus and orchestra will appear in the same program on Friday night, March 8. It is expected that this concert will be broadcast.

The membership in the chorus has been limited to 250 and in the orchestra to 150. Applications for membership in these organizations will be considered in the order that they are received. The selection of singers and players will be made January 1st from the application blanks on hand at that time.

Before this issue of the JOURNAL is in the mails complete instructions and application blanks will be in the hands of the committee members from each state for distribution. An attempt will be made to reach each supervisor in the conference. If you fail to hear from the committee, write to Mr. J. E. Maddy, Ann Arbor, Mich. or Mr. C. D. Kutschinski, Winston-Salem, N. C., for information concerning the orchestra and to Miss Helen McBride, (Louisville Conservatory of Music) Louisville, Ky., in regard to the chorus.

Tentative arrangements have been made with a number of nationally known speakers and many features of interest are being

worked out for the meeting. The complete program will appear in the February issue of the JOURNAL.

We are counting on the support of every supervisor in the South to help make this the best session yet.

WILLIAM BREACH,
President.

—o—

ALL ABOARD FOR ASHEVILLE

MARCH 6, 7, 8

This is an opportunity to visit the "Land of the Sky" and see some of the most beautiful mountain scenery in the country, besides doing your part to make this meeting of the Southern Conference a big success. We must go "over the top" this year for we are lagging behind the other conferences in attendance. Don't wait until you hear from your State Advisory Committee, but send in your dues immediately to Leslie A. Martell, Treasurer, 178 Tremont Street, Boston, Mass.

Are you getting your chorus and orchestra people ready for the most thrilling experience they have ever had, unless they were so fortunate as to have attended the National?

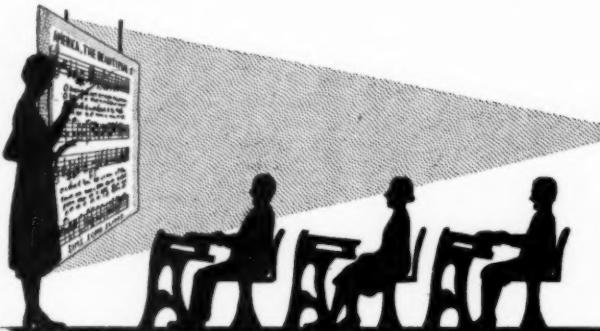
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—o—

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 cottage as it stands near by a wood; I love them all so dearly and I'll
 tell you why I should: Be — cause the little church-house is a
 beacon on the hill, Because the little schoolhouse is a guide post if you
 will; Because the little cottage where the toilers homeward plod

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WICHITA, KANSAS, APRIL 3-5, 1929
Headquarters, Hotel Lassen

The tentative program of the Southwestern Conference gives promise of a very interesting meeting. While it is impossible to give the program in full at this time, a few of the high lights show that the supervisors in this section have gained much inspiration from the program planned.

The Southwestern High School Orchestra will be conducted by Joseph E. Maddy of Ann Arbor, Michigan. Joe is nationally known and loved as the guiding spirit in school orchestra music, which suggests a program of great merit. The fact that he will personally organize and conduct the orchestra offers positive proof of its overwhelming success.

Frank A. Beach, Dean of Music of the Kansas State Teachers College of Emporia and former president of the National Conference, will organize and conduct the Southwestern High School Chorus. Mr. Beach has made a national reputation as organizer of the All Kansas High School Contest, and is one of the outstanding choral conductors of the Middle West. Mr. Beach will give us a group which should prove a revelation to supervisors attending.

Mrs. Mabel Spizzy of Tulsa, Oklahoma, has consented to serve as chairman of the music appreciation contest. This will proceed along the lines established at the Tulsa Conference, and should prove one of the outstanding events of the Conference.

Although the list of speakers is far from complete, we are able at this time to announce that we shall have Mrs. Frances E. Clark, Mr. Paul J. Weaver, Miss Mabel

Glenn, and many other leading music educators of the country.

Miss Wilson, our hostess, in conjunction with the Superintendent, Mr. Mayberry, promises to give us the proverbial keys of the city and offers us abundant opportunity to enjoy their excellent school work and hospitality.

We shall hope to have the program more fully outlined for the next issue of the JOURNAL. We are confident that it will prove most alluring.

JOHN C. KENDEL,
President.

A MESSAGE FROM WICHITA

The Wichita schools are hard at work on the various demonstrations for the Southwestern Conference to be held April 3rd, 4th and 5th. It is too early in the year to tell very much about the program and I can only give a tentative list of what our visitors may hear. From high school a girls' glee; boys' glee; mixed chorus; a string choir; an 80 piece orchestra and an 80 piece band; from the junior highs, a combined mixed chorus of 200 voices; from the elementary schools, a chorus of 2,000 fifth and sixth grade children; a boys' choir of unchanged voices numbering about 300; a large colored chorus and a class piano demonstration. There will be a Southwestern Chorus and Orchestra composed of representatives from each state in our section. Joe Maddy will direct the orchestra, Frank Beach the chorus. We hope to have the St. Olaf's Choir as the main outside feature of the Con-

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Herewith is listed in classifications, compositions by such eminent composers as Sousa, Nevin, DeKoven, Spross, Speaks, Hahn, Hawley, Bliss, Huerter, Parker, Ware, Gaynor, Hammond, Wells, with some new arrangements of famous numbers by Ralph L. Baldwin and Glenn H. Woods.

For S. A. B.—Melody in Bass

The Haunt of the Witches	Toogood	2868	.15
A Little Dutch Garden	Mead	2860	.15
Drink to me only with Thine Eyes		2852	.10
A Rose Fable	Hawley	2851	.12
Springtime	Strauss	2843	.15
Venetian Love Song	Nevin	2823	.12

For S. A. B.—Melody in Alto

Supposing	Bischoff	2838	.10
Cloud Shadows	Hammond	2853	.10

FOR GIRLS

Two-part Singing

When I Do Wrong	Clark	2872	.06
Mighty Lak a Rose	Nevin	2820	.10
Spring	Huerter	2818	.15
Swing Song	Powers	2653	.06
Recessional	DeKoven	2583	.12

Three-part Singing

Minor and Major	Spross	2840	.12
The Woods	Huerter	2827	.12
Will o' the Wisp	Spross	2821	.12
Venetian Love Song	Nevin	2806	.15
I Shall Not Pass Again this Way	Effinger	2805	.12
The Lure of the Gypsy Trail	Jones	2795	.12

Four-part Singing

Sweet Goodnight	Massenet	2867	.12
Supposing	Bischoff	2866	.15
Come Down Laughing Streamlet	Spross	2384	.20
A Sonnet to the Moon	Brown	2744	.15

FOR BOYS

T. T. B. B.

Bless Yo' Heart	Vargas	2871	.12
Mandalay	Speaks	2832	.15
A Tale of a Ginger Jar	Gaynor	2870	.12
I'll Take You Home Again Kathleen	Westendorf	2837	.10
Down in Nodaway	Gaynor	2869	.10
Wishin' and Fishin'	Wells	2861	.10

S. A. T. B.

The Green Cathedral	Hahn	2831	.15
A Venetian Serenade	Speaks	2272	.12
The Call of Spring	Hawley	2373	.10
Homeland of the Free	Brackett	2123	.15
The Stars and Stripes Forever	Sousa	2028	.10
In Maytime	Speaks	2164	.10

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Southwestern Conference

ference. The music departments of the University of Wichita and Friends University, together with the music and civic organizations of the city, are very much interested and are supporting us splendidly. They say they will do everything within their power to help make the Conference a great success.

Wichita has several good hotels; the Lassen (which will be the headquarters) and the Broadview are the largest and as they are close together they will be quite convenient. The Administrative Council of the Parent-Teacher Association has been asked to look after the housing of the visiting boys and girls who will participate in the orchestra and chorus. The Lassen Hotel is large enough to take care of most of the meetings; the concerts will be given in the Forum and the high school auditorium.

A few words concerning Wichita and her schools. This is a wide awake little city of 110,000 inhabitants, called the "Air Capitol of the Southwest." It manufactures 25% of all the commercial airplanes in the United States. There are five factories and this year's output was 15,000 planes. It is surrounded by rich oil fields and is a great flour milling center. The city is said to be growing more rapidly than any other in the Southwest.

There are 31 Elementary schools, 5 Junior highs, a \$1,000,000 high school with another \$1,000,000 high school under construction that will be opened September, 1929. Sites for additional elementary schools have been purchased and several more buildings will be erected in the near future.

Supt. L. W. Mayberry and the Board of Education are in sympathy with a big music program so we hope to do worthwhile things during the next few years. This year a definite music program was introduced in the kindergartens. The music in the first three grades is taught by the home room teacher; the platoon method is used in the fourth,

fifth and sixth grades, special teachers being in charge. We have 18 instructors in the piano department and 15 teaching strings, brass and woodwind instruments. The demonstrations for the Conference will be under the direction of Grace V. Wilson, Supervisor; Ruth E. Brown, Assist. Supervisor; Raymond Hunt, Instrumental Supervisor and Gratia Boyle, High School. If interest and hard work mean anything, the local committee is going to do its best to make the Conference one to be remembered.

GRACE V. WILSON,
Supervisor of Music.

STATE CHAIRMEN

Send your membership fee to your state chairman according to the following list. The fee for Contributing Members is \$5.00; that for Active Members is \$3.00; either type carries full privileges in both Southwestern and National Conferences, and includes the annual Book of Proceedings.

Arkansas—Neuman Leighton, Arkansas Polytechnic College, Russellville.

Colorado—John C. Kendel, 2334 Bellaire St., Denver.

Kansas—Catherine E. Strouse, Kansas State Teachers College, Emporia.

Louisiana—Francis Wheeler, Centenary College, Shreveport.

Missouri—Madeline Farley, Care of Miss Mabelle Glenn, Studio Bldg., Kansas City.

New Mexico—Mrs. Henrietta P. Whalen, Las Cruces.

Oklahoma—Mrs. Mabel Spizzy, 506 N. Quannah, Tulsa.

Texas—Alva C. Lochhead, 1210 Travis Ave., Fort Worth.

Wyoming—Jessie Mae Agnew, 1014 S. David St., Casper.

Chairmen for *Arizona*, *Nevada* and *Utah* will be announced in the next issue of the JOURNAL. Meanwhile, music teachers in those states should send their fee to the treasurer, Miss Burkhard, or to the JOURNAL Editor.

RECENT SCHOOL PUBLICATIONS

OCTAVO MUSIC

ABBREVIATIONS:—2—Two part; 3A—Three part—S. S. A.; 3B—Three part—S. A. B.; 3C—Three part S. S. A. or T. B. B.; M—Four part male voices; F—Four part female voices; MX—Four part mixed voices.

A-HUNTING WE WILL GO KOUNTZ
(Paraphrase)

2—2358—12c. 3B—2359—15c.
3C—2360—15c. M—2361—15c. MX—2325—15c.

AMERICA THE BEAUTIFUL SAUDEK
2—2317—12c. 3C—2378—15c.
M—2379—15c. F—2380—15c. MX—2338—15c.

BLOW HIGH, BLOW LOW ROBERTS
2212 Three Part—Boys' Voices—15c.

DEAR OLD SCHOOL DAYS HOSCHNA
2—2265—12c. 3B—2266—15c. 3A—2277—15c.
M—2278—15c. F—2279—15c. MX—2280—15c.

GOOD NIGHT MY LOVE TO THEE KOUNTZ
2—2231—12c. 3B—2296—15c. 3C—2295—15c.
M—2297—15c. MX—2298—15c.

MOONBEAMS HERBERT
2—2355—12c. 3A—2356—15c. 3B—2357—15c.
M—2339—15c. MX—2340—15c. MX—1768—15c.

OYANETAH! HERBERT
2—2326—12c. 3C—2327—15c.
3B—2328—15c. MX—2329—15c.

SOFTLY AT NIGHTFALL THE MOON-LIGHT COMES STEALING KOUNTZ
2—2304—12c. 3C—2305—15c. 3B—2306—15c.
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2—2248—15c. 3B—2239—20c. M—2241—20c.
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2—2250—20c. 3B—2229—25c. 3C—2253—25c.
M—2247—25c. F—2252—25c. MX—2249—25c.

SPRING IS HERE WITH JOY AND SONG KOUNTZ
2—2281—15c. 3B—2238—20c.
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M—2309—20c. F—2321—20c. MX—2313—20c.

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WELCOME TO ALL WHO GATHER HERE KOUNTZ
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M—2373—15c. MX—2325—15c.

WELCOME TO ONE AND ALL KOUNTZ
2—2254—12c. 3B—2232—15c. 3C—2255—15c.
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CHILDREN'S CONCERTS IN KANSAS CITY

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NOTE: It is the plan of the general chairman of the Conference Committee on Music Appreciation to present a series of articles covering the fields on which the various sub-committees are working. Miss Lowry is chairman of the sub-committee on children's concerts; her group expects to make an extensive survey of such concerts in the United States and to report its findings from time to time in these columns.—A. K.

It is always dangerous to look backward, unless, by so doing, we learn better how to go forward. To live in the past is to suffer the fate of Lot's wife in becoming stationary and therefore unprogressive. However, at the beginning of the eighth season of children's concerts in Kansas City it should be helpful to review the way we have come, to take stock of our achievement, and possibly to place for any others more recently started on the journey a few markers of dangerous roads and steep hills.

The value of the children's concert movement is too well established to be questioned or explained, but its value to the children and to the musical future of the community in which it functions depends largely on the way in which it is organized and administered.

The first year with any sort of children's concerts is the easiest. The small Johnnies and Marys who come face to face for the first time with the tremendous spectacle of a symphony orchestra are very likely to be awed into silence by the strangeness and newness of the whole experience. That urchin who looks so eagerly interested may be charmed by the appearance of the bassoon or the strange gesticulations of the conductor. The first concert is essentially a tour of discovery rather than a musical exper-

ience. The succeeding years of concerts tell the true story of musical advancement. After the shouting and the tumult dies we can measure real musical growth by the attendance, attitude and type of appreciation which a fine concert or series of concerts calls forth.

The beginning of children's concerts in Kansas City was coincident with Miss Mabelle Glenn's first year as director of music in the public schools. Some of the leading citizens of the city had formed the Kansas City Symphony Orchestra Association with a view to bringing the best available orchestras for a series of symphony concerts, and Miss Glenn assumed the responsibility of all plans for the afternoon series for the children. It was a grand success, a sort of seven days wonder to a city which had never seen such a thing. Thousands of children flocking to Convention Hall to hear a symphony orchestra! Could such a thing be done? How would they behave? etc., etc.

The papers were filled with vivid word pictures of the breath-taking spectacle of Convention Hall crowded with these diminutive listeners. Newspaper artists made numerous sketches of individual groups, some in their Sunday best, some in overalls, the new type of symphony patron.

But as Miss Glenn says, the first year is largely a matter of throwing something at the children and wondering how good your aim is. How is it possible to know whether this new experience is primarily a musical one, or merely a new adventure, a chance to "go places and see things"? The answer comes surely after three or four seasons of

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concerts during which time all of the children are given the opportunity to hear not one but several concerts each year. If, after the new has worn off, the interest is just as intense, the appreciation more keen, the audiences as large or larger, then the attraction must be the music itself.

To arrive at this highly desirable state means giving an untold amount of thought to every detail. From the building of the program to the arrangement of the seating, nothing can be left to chance. To have the right thing in the right place at the right time is no small task.

During the first years of concerts in Kansas City the children heard large symphony orchestras such as the Cleveland, Minneapolis, Detroit, St. Louis and Cincinnati. This was undoubtedly a broadening and invaluable musical experience. The difficulty in our case was the necessity of having the one concert each time serve the entire group of children. To bring ten thousand children into a vast hall to hear music—as anyone can testify who has tried it—makes an imposing sight, gives a thrill to adult onlookers, but is of doubtful educational and musical value to children if it constitutes their only concert experience. The use of a fairly small, beautiful concert hall which makes possible intimate contact, a certain informality, so that each child feels himself a definite part of the whole and is not lost in the mass, is of untold value as an aid to listening and in training children in proper concert etiquette.

With the establishment of the Kansas City Little Symphony Orchestra we were able to use Ivanhoe Masonic Temple, a beautiful auditorium seating 1800. The first year of this plan it was necessary to give each program four times, the following year five times and for the past two years we have devoted six afternoons to each program with Ivanhoe filled to capacity every afternoon.

Having our own orchestra made it pos-

sible to try out all sorts of plans and, working with the conductor, to build programs in which the children were active participants. An afternoon of folk music, the instrumental numbers given by the orchestra, the songs by the children; informal tests on dance types, qualities of instruments, etc.; a beautiful performance of Hansel and Gretel in which a boy soprano from one of our schools sang Hansel, a girl from another school Gretel, and the chorus of gingerbread children came from a dozen or more grade schools; all of these helped to make the concerts widely diversified and constructive as well as entertaining.

For the past two seasons the children have had the opportunity of hearing not only orchestral music but such artists as Guy Maier and the Russian Symphonic Choir. The experience has taught us that it is most beneficial to include these varied types of concerts in our course.

The secret of the growth of the Kansas City children's concerts undoubtedly lies in the careful preparation done in the classroom preceding each concert and the definite listening lessons which aid the child in developing his own powers of appreciation and judgment. Repeated experiments have proved that the children get far more joy from familiar music than from unfamiliar music and surely it is better to do the teaching in the classroom than to spend in hurried preparation some of the time which might be given to hearing a great artist or a symphony orchestra.

Children as well as adults are prone to have the attitude that anything which they get for nothing is worth exactly what it costs. Since they pay for the poorest type of picture show and vaudeville performance, we cannot hope to develop the music patrons of the future for our city by giving children free concerts. The tickets in Kansas City are sold at the price of one dollar for the season of four concerts, and except in very poor districts no single tickets are sold. The idea is, of course, that one concert a year

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Music Appreciation Dept.

is almost useless as far as the child's development is concerned, but the experience of hearing four concerts each season for several years is very likely to establish the habit of concert going. Also it eliminates the possibility of the child selecting from the list only the programs which seem to make the most appeal to him, shutting himself out from new and delightful experiences. This was illustrated last year before the Guy Maier concert. It was our first venture with a piano recital and the children were not particularly thrilled. They said they had heard many people play the piano, but, of course, because they already had their tickets they were going. Once arrived at the concert, however, it was another story. They sat entranced through an hour that was all too short, and this year, the announcement that Mr. Maier was to return was greeted by bursts of applause.

Of course the fees paid by the children do not cover the expense of the concerts. A series which offers the Russian Symphonic Choir, Guy Maier, a chamber music group and the Barrere Little Symphony Orchestra all for one dollar cannot hope to be self-supporting. The deficit has been met each year by the Symphony Association, which also maintains an Educational Director in charge of the concert work.

While the "machinery" should never be made an end in itself, it must run smoothly if the concerts are to be successful. The sale of tickets, seating and chaperonage can, unless carefully planned, offer such difficulties as to defeat the larger aims of the work. The plan used in Kansas City has been for us a very satisfactory one. The tickets are sold in the principal's office at each school. All concerts are given on school afternoons and the children come from school with one teacher as chaperone for every twenty-five children. The seating is arranged by schools and in some schools,

bringing very large groups, the principal arranges the seating by grades. Children below fourth grade are not allowed to attend concerts, for, while they could enjoy any one number, they should not be required to sit through an entire program. One concert out of each group of six is especially arranged for high school and college students.

The memory contests, which served as excellent propaganda in introducing the children's concert idea to the community, were abandoned when propaganda was no longer necessary. It is most gratifying to see that the children take much greater joy in coming together to hear beautiful music and sing lovely songs than they did in the contest.

Children's concerts as we know them are primarily an American idea. They were born of the large vision and boundless enthusiasm which makes all things possible because it recognizes no obstacles and does not hesitate to try a thing merely because it has not been tried before. The experiment has more than justified the faith of its pioneers, but at this stage of development we must guard against following by-paths that lead away from music. The extensive use of pictures, or much talking and writing, make confusing demands on the child's attention and give him a succession of blurred impressions rather than the message of pure beauty to be found in the music itself, and no concert, be it ever so efficient or imposing, is a musical experience unless it "multiplies those fortunate moments when the soul is dilated and the universe enlarged."

— O —
NEWS?

The chairman of the Standing Committee on Appreciation will appreciate it if you will send her any live news on this subject. If, in your school, you have solved some phase of this many-sided problem, you will be doing others a real service in passing on your experience through the hands of the Conference Committee. The chairman is Alice Keith, 233 Broadway New York City.

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Transcribed from Josephine's Sketches

"INTERMEZZO"

Moderato

SIR EDGAR ELGAR
arr. by Grover Sims

Thine im - age fair I'll for - ev - er cher - ish, Fond - ly
My heart is tenderly and soft - ly sing - ing, Sing - ing an

Keep it in my lov - ing heart. Each hour thy smile so
old and love - ly song. Which on the breez - es for -

gay and joy - ous Doth bid all care de - part.
ev - er wing - ing To thee is borne a - long.

dim.

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HISTORICAL DATA—HIGH SCHOOL VOICE CLASSES

Since 1914, vocal instruction in the public schools has been the subject of discussion for forty-two speakers at the National and Sectional Conferences. In 1925 the subject of high school voice classes was first accorded a special place on a sectional meeting program. In 1926, an entire sectional meeting was given over to "Voice" and the same year witnessed the birth of the Standing Committee on Vocal Affairs. At the meetings of the Sectional Conferences in 1927, high school voice class demonstrations and discussions were included in the programs of the Southwestern, the Southern, and the North Central Conferences.

Under the reorganization of the Committee on Vocal Affairs under President Genn, a sub-committee was created which will devote its time and efforts to the study of Voice Training for Post-adolescence (Senior High School Voice Classes.) Alfred Spouse of Rochester, New York, was appointed chairman of this sub-committee, the other members being George Oscar Bowen of Tulsa, Oklahoma, and Albert Edmund Brown, Ithaca, N. Y.

The Committee on Vocal Affairs feels that the subject of class voice instruction is one of the most important developments in

the public schools today. President Glenn says in her article on the Reorganization of the Committee on Vocal Affairs:

"That vocal training will be offered in every high school in America in the near future is prophesied by many. All high school music teachers will be interested in the work of the sub-committee on voice-training for post-adolescence."

The American Academy of Teachers of Singing Recognizes the Importance of the Attention Given by the National Conference to Singing and Vocal Training.

It is interesting to know that on the occasion of the appointment by the Music Supervisors National Conference of a Committee on Vocal Affairs, the following commendatory letter was received by the chairman of the committee from the American Academy of Teachers of Singing, New York City:

Dear Mr. Hesser:—

It has been brought to the attention of the American Academy of Teachers of Singing that the Music Supervisors National Conference has this year, for the first time, appointed a Standing Committee for the purpose of fostering more interest in the subject of Vocal Music.

We understand that the specific purposes of this Committee are to elevate the prevail-

(Continued on page 71)

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AN OPEN LETTER TO THE SCHOOL EXECUTIVES OF AMERICA.

WHAT PRICE -- DISCOUNT?

It is high time that steps be taken to protect the integrity and reputation of our school music executives against the many unfair practices in the sale of musical instruments to schools.

Recently a "school music house" offered instruments at "25% discount -- and more when ordered in quantities." Investigation showed that they had inflated their list prices to considerably more than what the manufacturer of that goods considered a fair retail price. Another instance is that of an "importing company" offering a "fine quality" imported instrument at 40% discount. The goods so represented are one of the cheapest quality Czecho-Slovakian and French brass and woodwind instruments, with list prices inflated so greatly that the net cost, after deducting that "excessive discount," is MORE than the standard cost as sold by legitimate houses.

Unfortunately, some of the cheapest unbranded and stenciled band instruments containing no real musical quality can look almost as attractive as more expensive instruments. View such "large discount" offers with suspicion -- as an admission of an inflated price, beyond the intrinsic value of the merchandise, or as MISREPRESENTATION of the actual quality.

Genuine PAN-AMERICAN band instruments, bearing our name and written guarantees of satisfaction, cannot be purchased on such outlandish "discount" offers. Our selling prices are based upon actual manufacturing costs, plus only a fair profit to our distributors, and every cent you pay represents real musical value and quality.

We have faith in the skill of our workmen to produce the best MUSICAL VALUE in the world. And we have faith in you, -- our customers, -- to appreciate and patronize an AMERICAN industry, employing AMERICAN workmen in the manufacture of instruments for the education of our AMERICAN children -- without paying excessive "discounts" to anybody.

Faithfully yours,

PAN-AMERICAN BAND INSTRUMENT AND CASE COMPANY.

Sales Manager.

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NATIONAL ORCHESTRA INVITED TO EUROPE

The following cablegram was received from Percy A. Scholes, leading British music critic who visited the Music Supervisors National Conference in Chicago and at whose call the organization meeting of the Anglo-American Music Education Conference was held in London last July:

"London, Sept. 27, 1928,

J. E. Maddy, Ann Arbor, Mich., U. S. A.

British Committee Anglo-American Music Conference Switzerland next year suggests enormous attractions and educational advantage if you could bring your admirable high school orchestra. Probably visit first London, second International Education Conference, Geneva, third, Music Conference. British musicians promise heartiest welcome, realizing that in school orchestral work United States can make definite contributions to European education. On receiving general assent Committee will formulate detailed scheme.

PERCY A. SCHOLES".

Almost simultaneously letters and telegrams endorsing the plan were received from Miss Mabelle Glenn, President of the M. S. N. C., the presidents of the North Central, Southwestern and Eastern Conferences, Mr. Bowen of Tulsa, Mr. Gartlan of New York City, the members of the American Committee, consisting of Mrs. Frances E. Clark, Franklin Dunham and Paul J. Weaver, Dr. Randall J. Condon, Superintendent of Schools, Cincinnati, Dr. P. P. Claxton, Superintendent of Schools at Tulsa, and Dr. Howard Hanson, Director of the Eastman School of Music, at Rochester, N. Y.

A meeting was hurriedly called in New York to discuss the possibilities of such an

undertaking. This meeting was attended by Miss Glenn, Miss Bicking, Mrs. Clark, Mr. Weaver, Mr. Dunham, Mr. Gartlan, Mr. Tremaine and Mr. Maddy. After much discussion it was decided not to accept the invitation for 1929 but to make definite plans to take the National Orchestra abroad during the summer of 1931 to play for the Anglo-American Music Conference and to play a number of concerts in European capitals during their stay. It was deemed advisable to postpone the proposed European tour until the National Orchestra Camp has become thoroughly established and when dates can be arranged to permit a four weeks' period of preparation at the Camp before sailing, as this will enable the Orchestra to give much better performances than otherwise.

GREAT INTEREST IN PIANO CLASS GUIDE

The mere thought of bringing together a group of rival authors of piano class methods to combine their knowledge for the general cause of piano class instruction in the schools seemed ridiculous to many supervisors who were familiar with the book fights of the past. However, the outcome of this attempt is worthy of emulation in other fields, for nearly 2500 supervisors and several hundred superintendents have written Mr. Tremaine for copies of the booklet "A Guide to Piano Class Instruction", which was prepared by the Piano Section of the Committee on Instrumental Affairs last spring and published by the National Bureau for the Advancement of Music in July.

The booklet emphasizes the need for thorough preparation on the part of the piano class teacher, outlines general plans for the organization of classes, lists equipment and plans for financing this type of work and

A knowledge of Popular Music makes possible a better understanding and appreciation of the Classics

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Harry N. Waley

217 Willow Ave., West Somerville, Mass.

Vice-President, Boston Pianoforte Teachers' Society, Boston, Mass.

14 years at Ohio Wesleyan University.

3 years at Faletten Pianoforte School.



I consider the Shefte Rapid Course in Popular Music and Syncopation to be a timely and valuable addition to instructive piano music. It serves admirably the purpose for which it was written.

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embodies numerous practical suggestions without referring to any one method or system. If you have not seen this booklet, it will be worth your while to send for a copy. It will be sent, on request, by Mr. C. M. Tremaine, Director National Bureau for the Advancement of Music, 45 West 45th St., New York, N. Y.

NATIONAL ORCHESTRA CAMP BOOKLET

"Overture 1928" is the title of the first year book of the National High School Orchestra and Band Camp. The booklet was written by students in the Camp and consequently reflects the spirit of the Camp from the student's standpoint. The 64 pages consist mostly of pictures illustrating the various phases of life at the Camp and the numerous activities in which the students took part. Prospectus for the 1929 camp season is also included in the booklet.

The book is being printed and distributed through the courtesy of the Aeolian Company of New York and will be ready for distribution about November 15th. You may have a copy by addressing Joseph E. Maddy, Box 31, Ann Arbor, Michigan.

CONTEST BOOKLETS READY

"State and National School Band Contests, 1929" and "State and National School Orchestra Contests, 1929" will be ready for distribution by the time this issue of the JOURNAL reaches you. Each booklet contains the rules, required numbers and selective numbers for the National Contests and recommendations for state contests, also suggested pieces for string, woodwind, brass and saxophone ensemble contests and announcements of the national solo contests to be held in connection with the National School Band Contest.

The National Band Contest will be held at Denver, Colorado, May 23d, 24th and 25th, 1929, and the National Orchestra Contest will be held at Iowa City, Iowa, May 16, 17th and 18th, 1929.

Copies of the booklets may be had by addressing Mr. C. M. Tremaine, Director, National Bureau for the Advancement of Music, 45 West 45th St., New York, N. Y.

IMPORTANT CHANGES IN BAND PUBLICATIONS

At an informal meeting held in the offices of the National Bureau for the Advancement of Music, New York City, on October 8th, at which a number of publishers of band music and several members of the Committee on Instrumental Affairs of the M. S. N. C. were present, a discussion was held regarding possible changes in the published instrumentation of band music to comply with the present development of school bands throughout the country.

Among the important changes decided upon were the following:

- (1) That the publication of treble-clef trombone parts be dropped.
- (2) That duplicate E flat and F horn parts be provided for a period of five years, then probably drop the E flat horn parts.
- (3) That first and second alto saxophone parts be published with the idea of gradually replacing the soprano saxophone with an additional alto saxophone.
- (4) That, in place of the usual B flat bass (treble-clef) part, a part for bass saxophone be substituted.
- (5) That alto and bass clarinet parts be provided for all future publications for band.
- (6) That all parts be published on separate sheets or on separate staves.
- (7) That four B flat clarinet parts be provided in future editions.
- (8) That cornet and clarinet parts be designated as first, second and third instead of solo, first and second.
- (9) That two fluegelhorn parts be added to the usual band arrangements.
- (10) That parts be provided for two or three trumpets and provision made for combining these parts with the cornet parts by means of proper designations in the parts.
- (11) That C flute parts be provided in

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all future publications, in addition to D flat piccolo parts.

The insistant demand on the part of school band directors for more clarinet parts led to the adoption of the following classification of band "sets":

Small Band (32 parts):

1 D flat piccolo, 1 C flute, 1 E flat clarinet, 2 first clarinets, 2 second clarinets, 1 third clarinet, 1 fourth clarinet, 1 first oboe, 1 first bassoon, 2 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 2 first cornets and trumpets, 1 second cornet and trumpet, 1 third cornet, four E flat horns, 1 first trombone, 1 second trombone, 1 third trombone, 1 baritone (bass clef), 1 baritone (treble-clef) 2 tubas, 2 drums and 1 conductor part.

Full Band (48 parts):

In addition to the above 1 alto clarinet, 1 bass clarinet, 1 second oboe, 1 second bassoon, 1 soprano saxophone, 1 bass saxophone, 4 F horns, 1 third clarinet, 1 fourth clarinet, 1 first cornet and trumpet, 1 tuba.

Symphonic Band (64 parts):

In addition to "full band" set; 1 second flute, 2 first clarinets, 1 second clarinet, 1 third clarinet, 1 fourth clarinet, 1 second cornet and trumpet, 1 first trombone, 1 second trombone, 1 third trombone, 1 second baritone (bass clef), 3 tubas, 1 timpani or extra drum. This set, costing approximately twice as much as a "small band" set, provides parts for the complete instrumentation designated as "symphonic band" in the National School Band Contest booklets.

The above action was the direct result of recommendations made at the 1928 meeting of the National School Band Association at Joliet, Ill., during the National School Band Contest and is ample evidence that the publishers are only too willing to co-operate with the supervisors when they are acquainted with their needs.

VOCAL MUSIC DEPARTMENT

(Continued from page 65)

ing standards of choral singing in the United States both in High Schools and in adult organizations as well as to stimulate an interest in the subject of voice culture instruction as it might apply to High School groups. Also, to generally stimulate the interest in vocal education and bring it to the level of consideration given to the subject of instrumental development throughout the schools of the country.

To the fulfillment of all of these purposes, which is definitely crystallizing this year in the organization of the First National High School Chorus and to the fulfillment of all other activities which your Committee might see fit to promote, we wish to extend to you our heartiest enthusiasm and to say, that we consider your work of the greatest possible importance to the future training of the youth of our country in the correct use of their voices.

Please accept our heartiest congratulations upon the appointment of this Committee and extend to the Music Supervisors National Conference the greetings of the National Academy of Teachers of Singing.

—————o—————

A very insidious practice which in some localities is threatening the very existence of school bands and orchestras is the offering—and accepting—of commissions on instrument sales made to students.

Teachers are engaged to teach—not sell. The public is very touchy on this point. Religious, political, or commercial propaganda is not tolerated in the public schools of America.

Fortunately, the majority of music supervisors and teachers are highly principled, and ethically opposed to the practice mentioned above. Also, many sensible school boards insert a clause in their contracts which forbids "party of the second part" from participating in selling of instruments or equipment.

APPRECIATION!

"I have perused THE CONCORD JUNIOR SONG AND CHORUS BOOK from cover to cover and while I am still in the atmosphere of its glorious music I must write and offer you my heartiest congratulations upon having published for our American children so superior a collection of folk-songs, chorales and hymns."

SUSAN M. DAVIS, *Supr. of Music*, Carthage, Ill.

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K. W. GEHRKEN, *Prof. of School Music*, Oberlin College.

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Professor of Music Education, Teachers College, Columbia University,
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ASCERTAINING ATTITUDES IN MUSIC

EDWARD P. RUTLEDGE
Director of Music, Neodesha, Kansas

NOTE: In a general educational survey measurement program recently applied to the schools of the state of Florida one item which was included was a twenty minute music test for grades four or ten. Besides the four types of tests which purported to measure knowledge, there was a group of questions, not counted in making up the mark or score, which sought to ascertain the attitude of the children toward various aspects of music. The replies which were presented on the 324 papers turned in were studied by Mr. Rutledge and submitted in partial fulfillment of the requirements for initiation into the professional fraternity Phi Delta Kappa in Teachers College, Columbia University, in the summer of 1928. His material, presented below, is valuable in itself and very suggestive of further studies which must be made before we shall be in possession of all the facts we need for revising our courses of study. That this study is only a beginning is evidenced by the fact that the entire music test, including the questions discussed herein, is being radically revised.—P. W. D.

The recent Educational Survey Measurement Program included a series of music tests. These tests are preceded by eight questions having to do with attitudes of school children toward music, and have never before been tabulated and set up in such a way that one may see at a glance both the differing attitudes of boys and girls, and the influence of environmental factors. Such is the nature of this paper.

The type of response requested from the children was to be either "Very much", "A little", or "Not at all". On the following tables, answers were judged as "favorable" or "unfavorable" in accordance with the way in which they lined up with the

aims of public school music. Thus, by glancing over the black graphs it is possible to clearly see what per cent of children in a given situation had attitudes toward music which conform to the ideals held by music teachers as a whole.

I have not taken it as a part of my task to pass judgment upon the merits of the questions nor upon the types of response requested. The survey has been made and I have merely taken the papers and tabulated the answers to the eight questions in an effort to ascertain answers to such questions as:

"Are we getting our subject across to all children?"

"Are present methods efficient?"

"What part does environment play?"

"Do You Like to Sing?"

Certainly the aim of every school music teacher is to have the children like their singing, and the response on this question is emphatically to that effect. It is notable that 99 per cent of the girls like to sing, as against 82 per cent of the boys. A very favorable response comes from those taking private lessons, showing that private study on some instrument is not detrimental to liking to sing as has sometimes been thought, but rather, on the other hand, promotes amiability.

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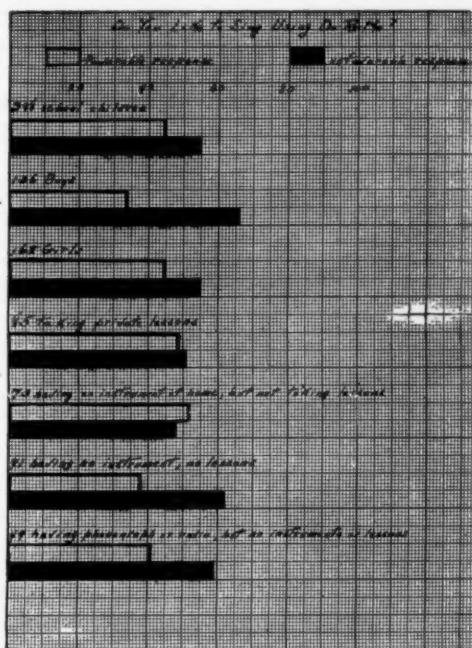
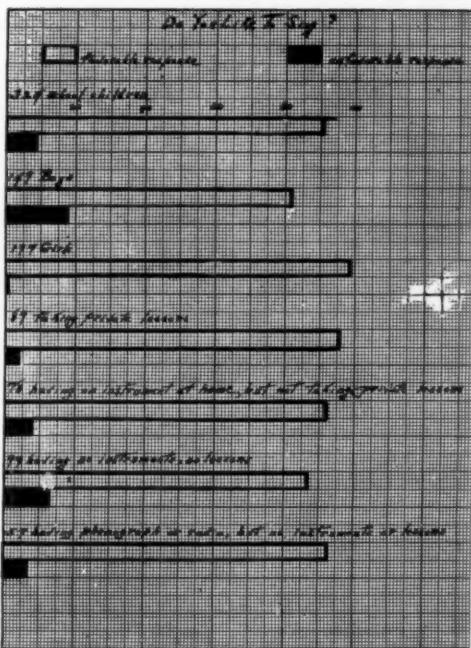
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Tests and Measurements Dept.*"Do You Like to Listen to the Phonograph Better Than to Sing?"**"Do You Like to Sing Using Do, Re, Me?"*

In all but one classification they say "no", and in an emphatic way. Of all groups the boys care least for "do, re, me". Just why the group having instruments at home but no private lessons should show a slight preference for "do, re, me" in the face of otherwise unanimous disapproval is rather a puzzle. It will be noticed that the group registering the next highest approval of "do, re, me" is that taking private lessons. Possibly there is a clue in the suggestion that the "do, re, me" series of syllables is enhanced by simultaneously *playing* tunes on instruments (or *hearing* them played by other members of the family) and *thinking* the corresponding syllables.

Intelligent listening is as much an aim in music as liking to sing, and in scoring responses to this question those who said they liked a little better to listen were counted in with the favorable responses.

The largest number of favorable responses comes from the group having private instruction. To all questions so far they have registered approval of singing. One wonders what might be their reaction to some such question as this, "would you like to sing rather than play on your instrument?"

The group which most prefers listening to a phonograph is that group having phonographs in the home, but no other instrument.

Singing, then, seems to be most desired by those having training on some instru-

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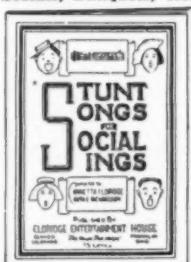
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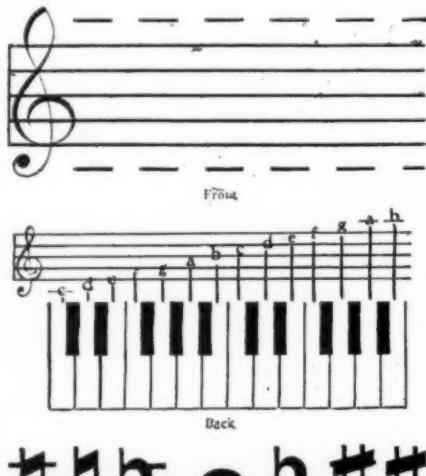
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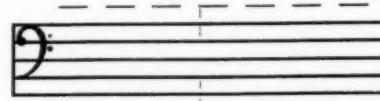
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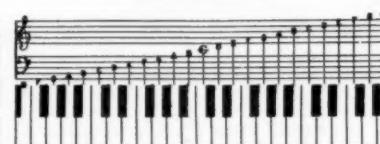


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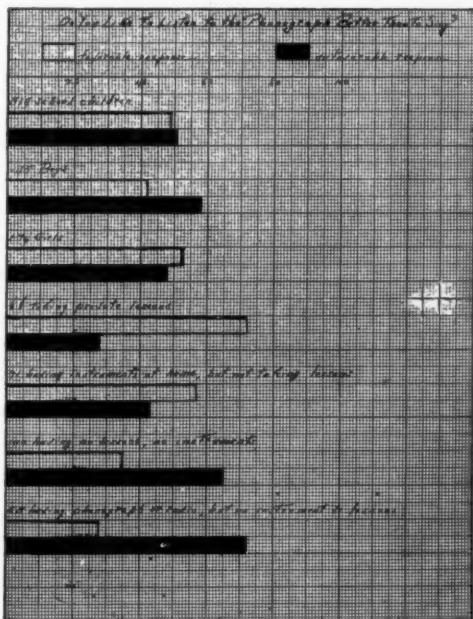
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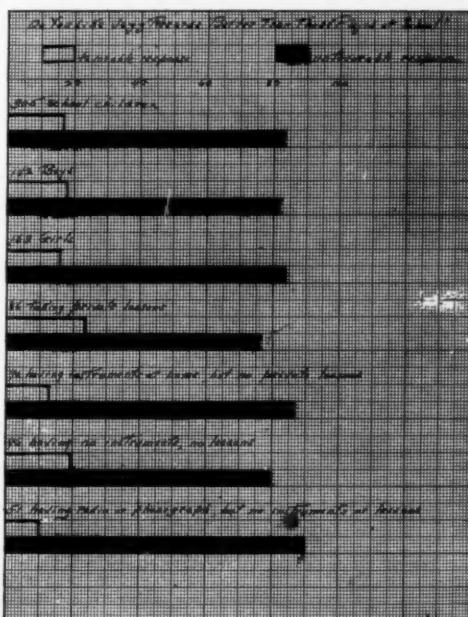
ment (many of whom also have phonographs in the home) while listening to the phonograph is the choice of those whose only musical background in the home is a phonograph or a radio.

*"Do You Like Jazz Records Better Than Those Played at School?"*

Now we have unanimous response. Even the private lesson group, stand-patters with respect to favorable answers, have gone with the crowd, though it is to be noticed that this group turned in more support for school records than did any other group. As might be expected, greatest liking for jazz records is expressed by the group having phonographs at home.

Methods of presentation may account for part of this negative attitude. Admonition on the part of the teacher to close one's eyes and picture all sorts of things while she plays the records does not always "put across" regard for the music of those records.

Interesting and graded material is another point often overlooked in presenting music to children through the medium of the phonograph.

*"Do You Think Girls Like to Sing Better Than Boys Like To?"*

Of course, both sexes should like to sing. But a notion soon takes hold of youngsters that singing is more or less a matter for girls. Both boys and girls agree on this point, though the girls are not so sure of it as the boys. The most healthy attitude on this question was reached by the private lesson group, though the majority of the group voted singing a feminine desirability.

One might be tempted to blame adolescence for the attitude, especially on the part of the boys, but the following figures will not bear out the theory. In the 4th grade, 95 per cent of the boys thought the girls liked to sing better; in the 8th grade, 86 per cent thought so; and in the 10th grade, 63 per cent thought so.

If the same question were asked of college students, I would predict a much changed response from each group.

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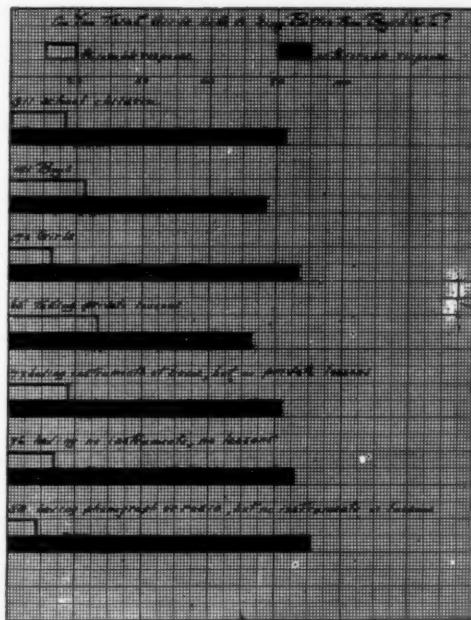
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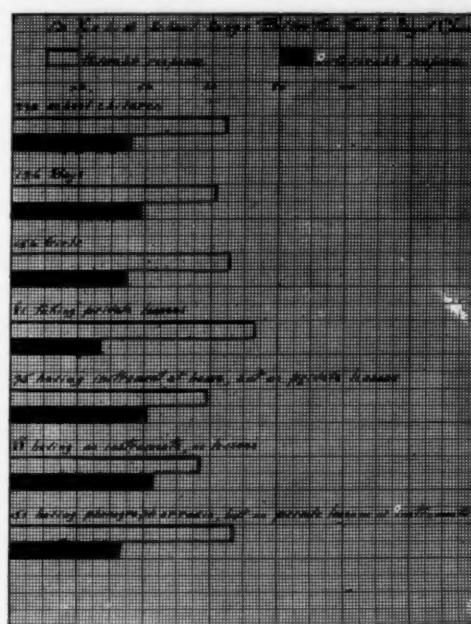
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"Do You Like Music Study Better Than Any Other School Work?"

"Do You Like Other School Work Better Than Music Study?"

These last two questions are the reverse of one another, and the tables should show the same number of favorable and unfavorable responses for each. There is little correlation, however, showing that the children may not have grasped the meaning of the two questions, or may have been hurried into turning the page for the first test. Much consideration for these reasons cannot be given to the answers of either question, since one nullifies the other.

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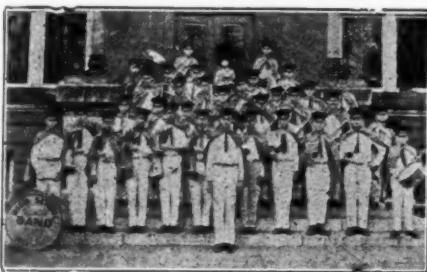
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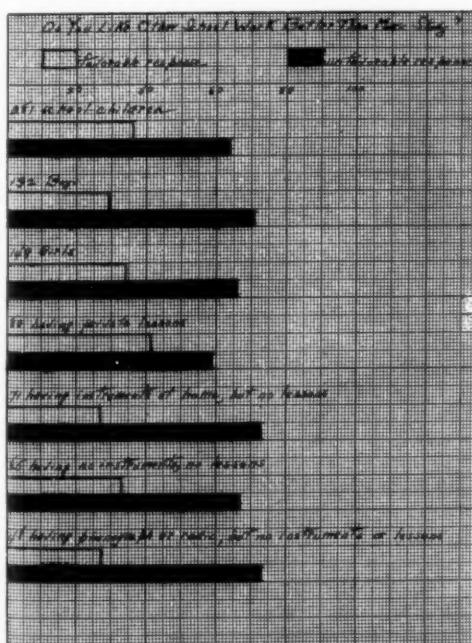
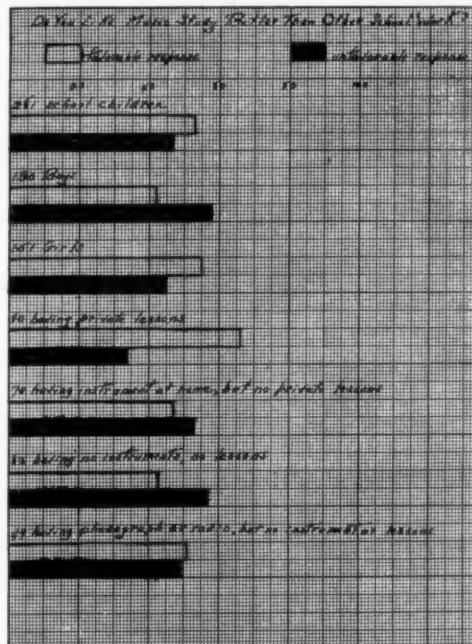
We should now have some definite indication of the attitude of children in general and those of specific environment toward music.

Most children like to sing but less than half of them care to do it with syllables. The use of "do, re, me", therefore, is a failure as a musical device. It does not appeal to children.

A greater number of children would rather listen to the phonograph than to sing, and the preference is for jazz records rather than those played in the school-room. The fact that the higher type of music is not enjoyed most may indicate that some schools do very little of this form of musical education in addition to presenting it uninterestingly.

Most youngsters seem to think girls like to sing better than boys. If any attempt has been made to break down this notion or to sell the idea of vocal music to the boys, it has affected a small portion of the group.

In general, one may be safe in stating that some aims of public school music are realized only to a small degree. The exact causes of this are not to be gained from these tables, though at times one may feel reasonably safe in conjecturing, especially in those cases of a given environment. However, there should result some questioning as to our aims, methods, materials, and procedure.

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Book and Music Reviews

Conducted by WILL EARHART, Director of Music, Pittsburgh, Pa.

A Tune a Day, by C. Paul Herfurth.

This is a first book for violin instruction. It is published by the author, who is Director of Instrumental Music in East Orange, New Jersey, and it was evidently written for use in his own excellent work there.

The title might mislead the reader slightly, for the material is not all "tunes," nor is the beginning material given musical character by the provision of a teacher's violin part or piano accompaniment. Instead, the first exercises are plain and unadorned open-string bowings. Nevertheless musical quality soon appears—first by means of open-string rhythms that bear the title and follow the metre of familiar verse, such as "Twinkle, twinkle, little star," and as soon as possible by the use of familiar tunes as exercises.

Selection and gradation of material, from a technical standpoint, are admirable. Nor does the technical material, notwithstanding it dispenses with the musical enrichments now so generally sought, appear unlovely and formidable. Partly this is because the author evidently knows children and gauges accurately their interests and capacities, and partly it may be because of the unusually open, clear pages and excellent print. Whatever the cause, I believe children will find nothing to repel and much to attract them, even in the first pages of the book; and the soundness of their technical progress, if they go thus willingly, is unquestionably assured.

WILL EARHART.

* * *

The Emperor's Clothes. Libretto by Frances G. Richard. Music by Joseph W. Clokey. (C. C. Birchard and Co.)

Clever, even brilliant music, warm with interesting harmonies, enriched by some passages of compelling beauty, and strikingly apt in dramatic characterization, is given us here by Mr. Clokey. The libretto is not of equal brilliancy, though well enough designed in point of dramatic sequence.

The plot is laid on the old but ever meaningful tale of the rogues who capitalized on the credulity, sycophancy and intellectual flabbiness of people by inviting them to admire non-existent robes with which they pretended to clothe the emperor. When in your childhood you first read the tale you did not understand so well as now why it required a child to shatter the ignoble spell by crying: "Oh, look! The Emperor hasn't any clothes on!"

Although the music has uncommon strength, vivacity and at times piquant modern interest, it

is not beyond the capabilities of good high school chorus groups. It requires competent part-singing and an aural sophistication that will be equal on occasion to the comprehension of emancipated chromatic usage. On the other hand, the composer has, without giving the impression of being hampered, led the voices easily through such chromatics as are assigned to them, or has thrown this burden on the orchestra. The solo parts occasionally require some little special vocal skill, but in the main may be sung by such solo voices as can now be found in most large high schools. The vocal compasses, too, are carefully restrained to those possible to ordinary singers. I hasten to add that my own preoccupation with public schools is the sole reason for considering this light opera in that connection only. It deserves as much or more the attention of college groups and clubs of adult singers, and I fancy will quite promptly win such attention.

WILL EARHART.

* * *

Mirtil in Arcadia: a Pastoral. Text by Louise Ayres Garnett. Music by Henry Hadley. (C. C. Birchard and Co.)

This major composition by a distinguished American composer received such extended and favorable mention from nationally known critics on the occasion of its Festival premiere in Harrisburg, Pa., last spring, that anything I say here can, at best, but extend knowledge of it a little further.

The story, founded on an old French tale, sets forth the life, loves and foredoomed death of the mortal son of Venus, Mirtil. It moves in a mythological realm free, but for the mortality of Mirtil, from human circumstance. Text and music, so unhampered, can give themselves over to a lyric, romantic, poetic vein. Perhaps if I mention Keats' Endymion, without inviting a detailed comparison, the general import of the work will be vaguely suggested.

The score is for mixed voices with children's chorus, soli, story-teller, and orchestra. The competent hand of the experienced composer is unfailingly felt, and one soon relaxes into a mood of trustful receptivity. To the listener in that mood come many larger gifts. Graceful, flexible melody, that lies beautifully on the voice, richly wrought and varied accompaniments, a poetic coloring that at times rises to poetic passion, are among them. Whether or no there are still more majestic values in the work I am not prepared, on the basis of my present acquaintance with it

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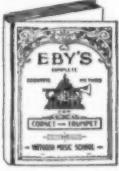
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and not having heard it performed, to state. My strong impression now is that it has a grateful competence and undeniable charm. Whether under these qualities that now give it exceptional distinction are the more profound and solid qualities which will make it enduring will not soon become evident. In any case, it is an uncommonly important addition to American composition, and as such richly deserves the flattering welcome that was accorded it.

WILL EARHART.

* * *

The Blue Book of Favorite Songs. (Hall and McCreary Company.)

The Golden Book of Favorite Songs and the Gray Book of Favorite Songs, combined and serviceably bound in cloth, and further enriched by a supplement containing fourteen negro spirituals that were not included in either of the separate books, constitute this excellent community song collection. Since the two books separately are so widely known it is not necessary to review here the contents of the combination. The new book, however, makes so favorable an impression upon me that I am inclined to revise my mathematics and say that the sum of 1 and 1 is in this case at least 3.

WILL EARHART.

* * *

The Wondrous Story. Cantata for Christmas, by Richard Kountz. (M. Witmark and Sons.)

The cantata is published in three forms, namely, for two-part treble chorus; three-part treble chorus (possible also for tenor, baritone and bass); four-part, mixed voice, chorus. Perhaps its quality of simplicity leads me to think of it as primarily for two parts, treble voices, in fifth, sixth and seventh grades: or it may be that I ascribe it there because the other groups are more fully supplied with Christmas music.

Mr. Kountz has made no effort to be startlingly original in this music. He has, instead, evidently and as avowed in a foreword, endeavored to incorporate the simplicity and purity of known Christmas carols and hymns in original music. In that attempt he has been very successful. He has a gift for writing with simplicity and restraint, and more than once has carried it to such lengths that the product, unless it were carefully studied, might appear conventional and somewhat commonplace. Under the simplicity, however, is a vein of original strength and a sure knowledge of effect in performance that make his work of the kind more enduring than one would expect. I have not yet found the seat of this very real value.

This cantata is a case in point. It will sound richer and deeper than it looks, and it will wear, I believe, long after many works that at first

won equal favor have been abandoned. Yet it is transparently easy, and only the simplest means for effect are used.

WILL EARHART.

The Harvest. Cantata for Mixed Voices, by Richard Kountz. (M. Witmark and Sons.)

The harvest festival has received little enough attention at the hands of literary and musical artists, and in this country, where Thanksgiving Day adds greatly to the significance of the season, a work which celebrates it must doubtless receive a hearty welcome.

"The Harvest" opens with a prologue consisting of a solo (or unison declamation) for tenor, and a brief but massive chorus, "Thanks unto God." A succession of choruses, richly varied, follows: "Autumn Splendor," "Sing the Merry Harvest Song," "How Desolate the Fields Appear," "The Hunter's Horn" (for three parts, male voices), "Fair Harvest Moon," "Sweet Cider," "Join in the Harvest Dancing" (three parts, treble voices), and a finale, "Harvest Festival and Song of Thanksgiving."

There is much of interest and original effect throughout the work, but the finale is particularly striking. A rhythm in nine-eighths measure that beats into one's system like the throb of barbaric drums, that is unlike any choral rhythm I have met and yet is not freakish, seizes one at the outset. Were it not for a somewhat empty and manufactured text this movement would be completely captivating. Its theme is very interestingly worked up, and at the end gives way to a resounding repetition, *Largo maestoso*, of the chorale, "Thanks unto God," which was heard at the opening of the work. It is an impressive conclusion.

WILL EARHART.

* * *

The Last Rehearsal, by Arthur A. Penn. (M. Witmark and Sons.)

A Musical Extravaganza in One Act. The plot is clean, the music harmless, and both text and music have a genuine vivacity that seems to be born of no visible cause. As a substitute for more solid qualities, however, this vivacious good humor is preferable to rouge and tinsel.

WILL EARHART.

* * *

The Dream Boat, by Arthur A. Penn. (M. Witmark and Sons.)

The book and lyrics are by Sarah Grames Clark. The musical setting is for grade children, and is mostly for unison singing, although some strains are for two parts, treble voices. Text and music are free from vulgarity and will together while away an evening somewhat pleasantly for those who are not exacting in their tastes.

WILL EARHART.

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The Swami of Bagdad, by Arthur A. Penn.
(M. Witmark and Sons.)

This Musical Comedy in Two Acts is longer and more farcical than "The Last Rehearsal" by the same author and composer, and for both reasons is less worthy. The author's own pleasure in his task, though inexplicable, is still one point that may be favorably mentioned.

WILL EARHART.

* * *

The Unknown Soldier, by E. S. Hosmer.
(Oliver Ditson Company.)

Memorial Day and Armistice Day are appropriate occasions for the production of this work. It is a cantata of about fifteen minutes length, written throughout for two-part chorus of women's voices, and is not at all difficult. Indeed, it is manifestly written to conform to the capabilities of the average choral group, such as may be found in almost any small city or town, and would be quite certain to "come out" acceptably under such ordinary conditions.

WILL EARHART.

* * *

The Oxford Song Book, Vol. II, by Thomas Wood. (The Oxford University Press, American Branch, New York.)

The songs are collected and arranged by Thomas Wood, M.A., D. Mus., Oxon. of Exeter College, Oxford. That the musical scholarship and taste appropriate to the task are possessed by the editor is thus guaranteed. The delightful fact to the reviewer about reviewing Oxford University Press publications is that the same conditions prevail with respect to almost all of them. One turns to their pages knowing that his mind and heart will be satisfied and gladdened by work free from superficiality, common-place motives or other weakness.

But to get on with our subject, this book is evolved and designed as a supplement to Dr. P. C. Buck's Oxford Song Book. In the introduction Dr. Wood states: "The Oxford Song Book may well be regarded as a standard collection of the best known British songs: those left for its companion volume will be slightly less familiar, but this I believe to be their only demerit.

"In selecting material for this book I have perhaps explored a wider field than Dr. Buck wished to do, and have included here some songs now little known. This was to gratify no antiquarian lust, but to see if songs that had delighted an earlier age could be brought from their retirement to satisfy this one. I hope my optimism is well founded."

The pleasure which I get from the songs in the book is in part due to the quality that Dr. Wood terms a demerit, namely, their comparative unfamiliarity. Many of them, of course, are well known but there are some delicious bits brought

out of the past that are, I am sure, wholly unknown in America, if not in England.

The contents are grouped in five parts: Part I, General Songs; Part II, Sea Songs; Part III, Frivola; Part IV, Rounds; Part V, Fiddle Tunes and Fragments.

To one who loves folk tunes as much as the reviewer this book must be a source of the greatest pleasure, and moreover, a great many of these old songs might to advantage be taught our children.

WILL EARHART.

* * *

Witherspoon Visualized Vocal Method.
(Sims Visual Music Company.)

No more unique and thought-arresting work than this has appeared in a long time. Briefly it utilizes stereopticon slides for presenting the necessary vocal exercises upon the staff, for giving instructions such as any voice teacher—no, any good voice teacher!—would give, and for illustrating by outline drawings bodily posture, the action of the body in breathing, etc. A more penetrating mode of address, especially in connection with class instruction, could hardly be devised. Dr. Ben D. Wood of Columbia University and Dr. Frank N. Freeman of the University of Chicago recently ascertained that "film-taught" pupils surpassed those trained by other methods of classroom instruction by 24 per cent. I realize that the cases are not quite parallel, but after looking at reproductions of these films and thinking of the power they have to concentrate the attention of each student of a class in an atmosphere free from distractions I feel they would have something of the same power that educational films possess.

The detailed content of the slides is, of course, the essential matter. Without discussing in detail the vocal instruction set forth, I may say with emphasis that I have never seen the fundamentals of voice production set forth more concisely, clearly, and correctly. The exercises, too, are satisfactorily specific; the exact function of each is stated. Aimless, "shot-gun" teaching and vocalizing, such as often characterizes vocal study, has no place in the entire course. The hall mark of authority and wide experience is unmistakably on it.

WILL EARHART.

* * *

The Vision. Text by Cordelia Brooks Fenno. Music by Samuel Richards Gaines. (C. C. Birchard and Co.)

The score is for soli and mixed voices children's chorus, and accompaniment for piano, organ or orchestra.

An Author's Note states: "In this work are indicated the moral changes which have come to Mankind from the time of the earliest traditions to the dawn of history, and thence to the present

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day, with the purpose of showing the vital need to Man of aspiration, and the unquestioned truth that only through aspiration can come achievement and spiritual growth."

One's first reflection is that the author has not hesitated to partake of her own prescription, aspiration, for only a mood of very great aspiration could lead a writer to essay such an awesome task as is here attempted. To grasp as in a panorama the progress of our species in terms of spiritual significance from Neanderthal man to 1928 is an effort that leaves me somewhat faint. I feel that I need to get out and up, say on the loftiest pinnacle in heaven, where I could really take the extensive vision in. Archimedes must have been in much the same case when he realized that he could move the earth with his lever but did not have a fulcrum.

But if we dismiss this aspirational quality, we shall find some very laudable features in this unusual work. The text does, of course, employ large terms and become magniloquent, but it must have been written designedly for music and it adapts well to music. Then Samuel Richards Gaines is a gifted composer, fertile of ideas and dependable in technique; and after all one can but write notes even if he is trying to see "the earth-picture as only the Infinite One could see it, so all comes out pretty well.

There is not space to review separate numbers but a few points may be mentioned. There is excellent coloring in the Prelude, and a motive effectively used there repeatedly returns even more effectively in the accompaniments to the Seraph. The opening chorus, "Softly the prelude dawn," is a fine piece of writing, marked by sharp contrasts of mood beautifully knit together. Contrasts, indeed, abound throughout, for the work, as the composer states in his "Foreword", is "swift moving" and covers an extraordinarily large range of feeling. The men of Chaldea, for instance, etch the dramatic motive of the building of the tower of Babel in a sharp, vigorous chorus of six pages, and are immediately followed by the women of Judea in "By the waters of Babylon"; and then ensues a flashing and almost melodramatic picture of Rome under Caesar, which itself is varied from the proud tumult of a street pageant to thought for the "sobbing sighs of the dying" in the arena. Nevertheless there is homogeneity, for the composer has been thoroughly imbued with his task and has wrought well. The chorus for children sustains a mood longer than other portions, but that mood is not so well defined as many others. Better, indeed, for children, and lovelier as music, is the chorus immediately following, for children and mixed voices, "We are the hope of the world." In the broad and triumphant finale the children again sing in unison with obbligato solo of the Seraph.

The work intrigues one into repeated study. It is striking, and much of it is strong and lovely. The only exceptions, so far as I feel, are when

the aspiring words drove the composer into an endeavor to utter the unutterable.

WILL EARHART.

* * *

The Ditson School and Community Band Series. Prepared by Osbourne McConathy, Russell V. Morgan and Harry F. Clarke. (Oliver Ditson Company.)

These books are intended to be used for newly organized bands, the members of which need to be taught how to play their instruments before attempting any ensemble playing.

There is a book for each instrument in the band, including books for saxophones in five different tunings, and a book for the leader.

The books are divided into three parts. Part one consists of technical studies for the instrument for which the book is written; part two contains Hymns, Chorales and Folksongs in four part arrangements, and part three is composed of excerpts from various types of compositions for the full band.

Part one will develop the individual students' technical ability, while parts two and three will provide practice in ensemble playing and will supply interesting material, which will arouse the students' musical perceptions and afford them an opportunity to do what they are learning to do—play music.

The books are well graded, and, by a judiciously selected sequence of the material in the three sections, should enable a young band to give quite a creditable performance in a comparatively short time of study and practice.

OTTO MERZ,

* * *

A Progressive Method of String-Quartette Playing, by Alfred Pochou, in two parts. Part II, Advanced. (G. Schirmer, Inc.)

This work is a thorough and authoritative exposition of the difficult and delicate art of string quartette playing, written by a man who thoroughly understands his subject and has presented it in a clear and easily assimilated manner.

Here are no ambiguous generalities concerning complicated and abstract theories, but practical problems that confront the players daily are dealt with in a direct, concise and completely enlightening manner.

All the little tricks and subtle elements which enter into intelligent and artistic ensemble playing and which most musicians acquire only after a long apprenticeship in actual playing, are here set down in language which any person with an average musical education can readily understand.

Much of the material will apply to the orchestra as well as to the string quartette, and for this reason the book will prove invaluable to the young teacher unacquainted with orchestral routine.

OTTO MERZ,

Key to Musicianship, by Christine Trotin.
(E. L. Sarter, 811 Steinway Hall, New York.)

This systematic and exhaustive treatise on musical theory is dedicated by the author to the "Adult American Student." In her preface she writes, "My aim has not been a literary one, far from it; the language that I use is the plain phraseology that any teacher would employ in giving a lesson. It may be too, that, at times, the

reader will realize that I have been thinking in French while writing in English, for which I ask, in advance, one's indulgence. . . . But if, through its clarity and thoroughness, this treatise succeeds in initiating the American student to the scientific side of the divine art, I will rejoice at the thought that I have fulfilled my mission as a humble member of the Musical Brotherhood of the World."

Notation, Rhythm, Musical Sounds, Scales, Modes, Consonances and Dissonances, and General Rules on Interpretation comprise the chapter headings. The work is comprehensive, painstakingly thorough, scientifically accurate; with the appearance of judging musical theory worthy of study for its own sake, rather than as a means to something richer.

While this anatomical concern with the structure of the body of music, rather than its soul, will disturb exponents of the faith that mastery of theory is incidental to musical performance, such a volume is as indispensable a reference book for the individual or department library as a dictionary of the English language. Hundreds of American students have asked for a reliable text on theory. This is that text.

HULDAH JANE KENLEY.

* * *

Rural Song Book. Universal School Music Series. (Hinds, Hayden & Eldredge, New York.)

A one-book course, designed for the one-room rural school. Part One consists of Rote Songs; Part Two of Patriotic and Home Songs, most of them arranged for soprano, alto and bass; Part Three of Sight-singing Songs, with a definitely planned series of lessons covering standard requirements; Part Four of Two- and Three-part Songs.

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the JOURNAL of May, 1928. The supervisor of rural schools will find the book well planned and usable. It is a needed contribution to a long neglected field.

HULDAH JANE KENLEY.

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The Ideal Music Series, by F. W. Westhoff. (McKnight & McKnight, Normal, Ill.)

Book One, for use in the First and Second Grades.

Book Two, for use in Third and Fourth Grades.

Book One is made up of ninety pages of Rote Song material, most of which has been made for this specific use, with a few exceptions in the way of Folk Songs.

Book Two contains the standard technical content appropriate to the third and fourth grades; exemplified in songs similar to those in the first book. The gradation of the material is educationally right for its intended use, but the material itself does not measure up, in musical quality, to the exacting standards set by modern practice.

HULDA JANE KENLEY.

* * *

The Happy Pianist, by Enid Grundy. (Oxford University Press.)

If the author said nothing else, this booklet would be invaluable for its insistent use of the word "listen". She even dares to speak of "feeling" in piano playing. She believes music study should be a joy, not a "drudgery", and that such joy will first be experienced by the ear. Further, she advocates a thorough understanding of one's tools, muscular and otherwise and suggests various means of gaining control of them, while in a warning at the end of her chapter on Technique she says "Technique, like money, has a glittering fascination, and the delight of daily gaining more of it may easily become a passion. Technique must always be the servant of musicianship. Gain as much as you can, but spend it freely in getting more and more enjoyment out of real music."

The book is written for the "amateur with little time", with the hope that it may be instrumental in bringing back to our language the true meaning of "amateur", and "dilettante"; "lover", and "those who play with delight".

Look it over, you will keep it on your piano and recommend it to your friends.

SUSAN T. CANFIELD.

* * *

Master Book III, Creative Music in the Home, by Satis N. Coleman. (Lewis E. Myers and Company.)

This is one of the most significant of the music experiments of the present day, compiled for the child's play hours at home, written in language he can follow. Directions are clear, well illustrated, easily observed, while the origin and primitive usages of the instruments are explained in a most fascinating way. A further bit of creative

expression follows in the planning of a characteristic song or dance for the instrument's use; a process into which creeps much musical information.

Yes, it is planned for the child, but many a father will forget the evening paper in helping to make a marimba, tune glasses, or study the Chinese scale.

The book is invaluable also in the Community Room, which is becoming so interesting a development of the Platoon School. Here children go for free expression with tools, the only restriction being the necessity of finishing a project once begun.

SUSAN T. CANFIELD.

* * *

The Premier Assembly and Chorus Book. (Hall-Mack Company.)

A collection comprising many of the usual and a number of unusual Folk, Patriotic and College Songs, Rounds, and Hymns. Of the one hundred and fifteen songs arranged for four voices, forty-one have a bass range of C below middle C; and seventy-four a range of B (second line bass staff) or lower.

One wishes the editors had used the Schubert "Hark, Hark the Lark" with the Shakespeare words instead of the diluted version; and that the words used to Mendelssohn's Nocturne from Midsummer Night's Dream had caught the mood of the music. The question arises whether the lovely chords alone may not produce as moral an effect as the words "Don't give up, when comes before you a hill high and steep." Perhaps, after all, it is not so important; the words will soon be forgotten and the memory of the beautiful harmonies remain.

SUSAN T. CANFIELD.

* * *

VOCAL MUSIC

From the quantities presented for review a gratifying amount proves superior in quality as well as appropriate to one or another of the types of vocal work now being done in the public schools.

(C. C. BIRCHARD AND COMPANY, BOSTON.)

Albert Stoessel has compiled and arranged for four parts mixed, a number of fine old pieces which are offered as "The Stoessel Series." Three of these should be very valuable to us:

"Then Round About Thy Starry Throne," Handel. With wise teaching will develop the sustaining power necessary to its proper performance, with benefit as well as safety, vocally.

"The Volga Boatman," "A Choral-Symphonic Paraphrase" is beautifully and interestingly developed, with a fine appreciation of its vocal demands, musical beauty and dramatic expression. It is built from the familiar Russian folk tune.

"A Festival Prelude," Bach. This is based on three Chorales and one Chorale-Prelude, for use either separately or entire. While recommended only to those whose musical aims are serious and high, it is quite within their ability, and its nobility, reverence and beauty could not fail to stir the souls and strengthen the fiber of the youth exposed to it.

Orchestrations are available for these arrangements.

"Come, Spring!" (Soprano, Alto and Bass), Gladys Pitcher. The words are J. Lilian Vandevere's and are full of blossoms, butterflies and fresh spring air. Miss Pitcher has set them simply, in keeping with their quality and with a nice sense of vocal behavior. A spring song in waltz rhythm without sentimentality! The Junior High School Girl's chorus could do this nicely and the Senior Girls would wish they had found it first.

"She Is So Innocent" (four parts, treble), Charles Lecocq. Arranged by Miss Pitcher. This demands more mature voices because of the greater range, but has the same nice vocal flow and flexibility. It would, of itself, bring about the nimble, yet legato singing on which its beauty must depend.

HULDAH JANE KENLEY.

(G. SCHIRMER, INC., NEW YORK.)

"Hark! Hark! The Lark" (four parts, male), Schubert. Arranged by Ralph Baldwin. A goodly number of Schubert songs are making an expected, timely appearance. This is one of the best seen thus far, with essential original characteristics preserved, parts singable and ranges well within average mature compass.

"To Music" (song for medium voice and piano), Schubert. A new printing of the lovely, simple "An die Musik," with German and English texts. The English is by Gustave Reese, and is both poetic and faithful to the meaning of the German. High school voice classes, as well as public programs, may well make use of it.

HULDAH JANE KENLEY.

* * *

(H. F. W. DEANE & SONS.) THE YEAR BOOK PRESS, LTD., 31 MUSEUM ST., LONDON, W. 1.

"Is the Moon Tired?" (unison song), E. T. Chapman. Words by Christina Rossetti. A nice study in rhythmic freedom for poetic expression. A lovely Rote Song for fifth or sixth grade, by which children might escape from measure-bars without loss of rhythmic movement, while gaining sensitiveness to imaginative beauty and power in expressive interpretation.

"A Cradle Song" (three parts, treble), Am-

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brose Porter. A setting of Isaac Watts' "Hush, my dear, Lie Still and Slumber." In six-four, with an occasional measure of three beats. A happy addition of Christmas material to the library of the Girls' Glee Club. The parts "sing themselves" well and the ranges are comfortable.

"God be in my Head" (S. A. T. B.), E. T. Chapman. An old English prayer, interestingly set, without measure-signature and with few bars. The study attached to the working out of such a bit of writing is invaluable in developing understanding of the musical reasons for accent and phrasing. Such study would be worth while for its own sake and, if the performance preserved the beauty of the song, would make a fine program number.

"Who Shall Have my Lady Fair?" (S. A. T. B.), R. L. Pearsall (1795-1856). Edited from the part books of the Bristol Madrigal Society by Hubert W. Hunt. "An imitation of a style of song current long before the introduction of madrigals with us."

A number of high school music teachers who would like to acquaint their students with the Elizabethan Madrigals have difficulty in finding those the groups can sing, either because of a multiplicity of parts and impossible ranges, or because of modal difficulty. It may be apropos to suggest beginning with the so-called "Fa-la" or "Ballet," since it is more definite in rhythm and so full of the jollity of rustic Old England as to be delightful to do. This song is true to that type and, while its neat contrapuntal treatment will demand repeated practice for skill, and listening performance for the give-and-take of real ensemble, its faithful production will bring a respect for vocal music and an attention to perfection of detail that come from no other vocal effort in so rich a measure. Besides, it is sheer fun, musically.

HULDAH JANE KENLEY.

* * *

(THE OXFORD UNIVERSITY PRESS, AMERICAN
BRANCH, NEW YORK.)

"Male Voice Choruses" (unaccompanied), Schubert. Edited by W. G. Whittaker. There are ten or a dozen of these, of which the editor says, "This issue of the majority of Schubert's male choruses will provide some new and easy material in a branch of musical activity which is not overstocked with good things. The ascertainable dates of composition indicate that they are mostly youthful works, written, no doubt, for groups of friends. They are entirely innocent of counterpart, but there is a freshness and charm which justifies their rescue from oblivion. Originally they were scored for two tenors and one bass, the second tenor being of baritone compass. In order to make them acceptable for small choirs, where there is a scarcity of upper voices, they are here printed for one tenor and two basses."

Of those submitted "May Song" and "He Whose Flag" seem to belong to the high school and, at the same time, to be most representative of the mature Schubert in his lyric character.

"The Spendthrift Spring" (two parts, treble) Schubert. Arranged by W. G. Whittaker. From an unfinished opera, "Die Bürgschaft," begun in 1816, when the composer was nineteen. The poem used is new, by Albert G. Latham. Though not eloquent of the later Shubert it has his folk-like melody and ingenuous spirit. It is easy and interesting enough to merit a place on the school's Schubert program.

Among specimen copies of the Oxford Folk-Song Series there are some charming things, notably an arrangement of "Kelvin Grove" by Gordon Slater (for four mixed voices); and two different arrangements of "The Ash Grove" by Gordon Jacob. Both Jacob numbers are for mixed voices, but the second is more elaborate, with polyphonic treatment for the second stanza of the text.

Arnold's Descant Series offers some fine old English songs in delightfully singable range, with descants easy enough for a sixth grade to read, and attractive enough for a college glee club to enjoy singing. Some for girls, some for boys. They are arranged by Thomas F. Dunhill.

The following are the ones best suited to the reviewer's taste: Golden Slumbers Kiss Your Eyes; The Morris Dance; Sigh No More, Ladies; Oh Willow, Willow; The Jolly Miller; Down Among the Dead Men.

Several solo songs suited to high school voice classes are presented in beautiful form:

Drink to me Only. Arranged by Ronald Biggs.
To be Near my Beloved. Salvator Rossi (1615-1670).

Where'er You Walk. G. F. Händel.
I'll Sail upon the Dog Star. Henry Purcell.

HULDAH JANE KENLEY.

* * *

The Witmark Classic Chorales. Original Arrangements by Richard Kountz.

The first eleven numbers of this new series of octavo publications make timely appearance. A note on the title page states that this list "is but a beginning," and promises a serious and continued endeavor "to transform into chorales whatever of the world's classics seem adaptable to that form." The fact that Mr. Kountz will make the arrangements is a guarantee of consistently good workmanship.

Pressure for space in these columns is becoming so heavy that octavo issues can hardly receive individual review. However, even a list of the titles and sources of the numbers now available, with a word or two of comment, may prove helpful.

Softly as Night is Falling (Serenade, Tosti), four parts, mixed voices: very easy, and grateful vocally.

The Evening Star (from "Tannhauser," Wagner), S. A. B. with optional baritone solo: a very effective and carefully studied presentation that deserves wide use.

The Bells (prelude in C-sharp Minor, Rachmaninoff), S. A. B.: really successful, contrary to one's confident expectations, due to the arranger's keen insight and uncommon resourcefulness.

Till Victory Be Won ("Sul del Nilo" from "Aida," Verdi), S. A. B.: differs from most arrangements in the vocal lay-out and in possessing a very stirring finale.

Ah! That Thou Might E'er Be Mine (Sappho Ode, Brahms), S. A. B.: melody mostly for the baritone, with humming parts for S. and A.

The Clown ("Vesti la Giubba," from "Pagliacci," Leoncavallo), S. A. B.: much for baritones in unison or baritone solo, and a good medium for introducing this music to classes. The same music, arranged for T. T. B. B., and again for S. A. T. B., constitutes the next two numbers.

Merrily A-Dancing ("Arragonaise," from "Le Cid," Massenet), S. S. A.: will make a sparkling chorus for girls' voices.

The Mill Stream (The Mill, Jensen), S. S. A.: a faithful and effective arrangement.

Fireflies ("Avec la garde montante," from "Carmen," Bizet), S. S. A.: very attractive, and faithful to Bizet.

When Morn Comes Forth (Humoreske, Tschaikowsky), S. S. A.: done well, but possibly should never have been done at all, for something elusive is lost when voices put words to this—even "la, la's."

WILL EARHART.

* * *

PIANO MUSIC

A budget of Compositions for Piano, from various publishers, I find, on the whole disappointing. The material for beginners, at first glance includes necessary bits of technique, but on further examination it discloses a poverty of musicalness which is a menace to the musical taste of the

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future. Why not get on with music while learning to use two hands, read two clefs and do finger tricks? I mention the more interesting from the collection.

For the Beginner

(a) *Singing and Playing*—The Beginners Book of the Oxford Piano Course. (Oxford University Press, American Branch.)

A delightfully edited beginning book for children. Songs form the basis for keyboard experimentation and developing technique. Problems are handled appealingly. It is the child's own book, with blank staves for his own tunes and pictures to color.

(b) *Tone Pictures for the Beginner*. Buena Carter. (Clayton F. Summy Co.)

On the same page occur a "technical idea and its artistic working out." I am inclined to think the "piece," at least its first presentation, should precede rather than follow the preparatory work, in order to prove to the child that technical practice is helpful and necessary. The practice bits are nicely selected and handled, and should develop in the pupil the ability to make such selections for himself.

(c) *Sleep Baby Dear*—A Little Piano Piece with words. Frederic Groton. (G. Schirmer, Inc.)

A tuneful bit of flowing melody.

(d) *Goldilocks*—A Story Suite for Pianoforte. Mildred Weston. (Arthur P. Schmidt Co.)

Program music for the beginner; simple, with single bass and soprano melody lines, phrasing, staccato and tempo changes.

For the Intermediate

(a) *Purple Shadows*—An Impression for Piano. Ulric Cole. (G. Schirmer, Inc.)

(b) *A Bit of Scotch Plaid*—A Study in Rhythm for Piano. Lucina Jewell. (G. Schirmer, Inc.)

(c) *Dance Antique*—A Reverie for Piano. Julian Pascal. (G. Schirmer, Inc.)

(d) *Fire Dance*. Charles Huerta. (G. Schirmer, Inc.)

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No. 4 Ramble on the love duet in Richard Strauss's "The Rose Bearer."

SUSAN T. CANFIELD.

* * *

Sam Fox All Star Orchestra Folio, Vol. I.
(Sam Fox Pub. Co.)

Another new folio, composed and arranged by J. S. Zamecnik, and published by the same company that published the folio reviewed above (Fox Recreation Orchestra Folio).

The instrumentation and general scheme are the same as that of the above named folio, but it seems a bit more pretentious in its aims.

While it is evidently intended for school orchestras, it does not impress one as being music written for children, but rather, grown up music simplified to meet the limitations of children's technic.

For this reason I doubt whether it will have much value as a means of developing sincere appreciation of the better elements of musical art.

It will, however, furnish tuneful and recreative interludes between more serious work, and if not indulged in too constantly, will do no harm.

OTTO MERZ.

* * *

Fox Recreation Orchestra Folio, Vol. I.
(Sam Fox Pub. Co.)

A new orchestra folio from the publishing company that published the well known and popular Fox Favorite Orchestra Folios.

It is of the same type as were its predecessors. Melodious, clean, sensible music, and not very difficult.

The book is composed and arranged by Floyd J. St. Clair, a musician of wide orchestral experience, who well knows the abilities and limitations of school orchestras and has made his arrangements accordingly.

There are four separate violin parts, having melodic, contrapuntal, or harmonic parts beside the usual rhythmic second violin part to play the "after beats." Instead of only two, there are three cornet parts, and they, as well as the first and second clarinet parts, are all in B flat; so all the numbers can be played without using A

cornets or clarinets. Teachers who have had experience with orchestras in which the clarinetist possessed only a B flat instrument will know what that means.

The parts for F horns are duplicated for E flat altos; there are three separate saxophone parts and tenor banjo part in addition to all the other usual orchestra parts.

The folio is therefore very flexible, and can be used in any combination from first violin and piano up to full orchestra and saxophone and tenor banjo.

Making no pretense at depth of musical conception nor superior type of artistic expression, the book is nevertheless worth while. The pieces are wholesome and refreshing in a semi-popular vein without being vulgar or mawkish, and the teacher in search of material for relaxation from more serious and rigorous work will find in this book just what he is looking for.

OTTO MERZ.

* * *

Instrumental Unisons, Vol. I., by Mortimer Wilson, Op. 88. (J. Fisher & Bro.)

This book is everything that an elementary book should be. Mr. Wilson calls it "Preparatory Supplements to Orchestral Training" and I would add, that not only is it preparatory to orchestra training, but to true musicianship as well.

I have only the first violin and piano parts before me, but if the rest of the parts (and there are parts for the orchestra) are of the same character as these are, then this is an ideal book for beginners' orchestra. Beginners in everything appertaining to music: technic, ensemble, appreciation and esthetics.

There are ten numbers in the book. Not the usual empty, banal exercises masquerading under high flown titles, but well rounded, satisfying musical compositions.

The most of the melodic and harmonic features are supplied by the piano part (which will require a fairly good performer); but so skillfully has this been done that at no time does the violin part seem subordinate, its very simply note being as vital to the whole as is the more elaborate piano part.

It can be used from the lowest grades upward and is pure, unadulterated children's music without being either trite or "babyish."

It—but why go on? Buy the book, assemble your class and be prepared to join them in having the time of their life—and yours too.

OTTO MERZ.

* * *

Miniature Trio, No. 2 in C Major, by Alfred Hill. (G. Schirmer, Inc.)

A serious and expressive composition in the classic sonata form.

It consists of four movements: I—Allegro; II—Andantino; III—Minuetto, and IV—Finale (Allegro).

Originally written for violin, cello and piano, the violin part can be played by a flute, oboe or clarinet, and the cello part can be played by a bassoon.

The themes are charming, the development and treatment is musicianly throughout, and Mr. Hill at all times maintains the high standard of excellence which is an outstanding feature of this composition.

Technically not very difficult, it can be readily performed by pupils of average ability, and will be a fine preparation for the more difficult trios of the old masters, and will be a very effective and enjoyable number on any concert program.

OTTO MERZ.

* * *

Violin Solos with Piano Accompaniment.
(G. Schirmer, Inc.)

1. Reverie, by Nicolas Laoureux. A melodious Andante number that is not difficult, yet affords many opportunities for artistic interpretation. A good number for concert or recital.

2. Serenade, by Nicolas Laoureux. A bright, cheerful Allegretto Moderato, that can be played with satisfaction by the performer, and will be enjoyed by any audience.

3. Scotch Lullaby, by Francesco B. De Leona, transcribed by Rob Roy Peery. A dainty little number, delightfully imbued with the spirit of the Land of the Thistle. Not very difficult, it will need to be played with musical intelligence in order to bring out all of its charm and beauty. A splendid encore number that will be sure to please.

4 and 5. Two melodies. I—Legend; II—Canzonetta, by Louise Crawford. The Legend is a broad, dignified melody that will afford opportuni-

ties for a display of tone and expression. A beautiful number that owes as much to its harmonic treatment as it does to its melodic invention.

The Canzonetta is a lively, lilting melody, with a trick little rhythmic figure that is charming. A second, slower theme affords contrast, after which the first theme reappears and brings the composition to a close.

Both these numbers by Louise Crawford are modern in treatment, and should be enthusiastically received by all violinists, young or old.

OTTO MERZ.

* * *

The Great Adventure, by Kemp Stillings.
(The Arthur P. Schmidt Co.)

This is an adventure in violin teaching for young students which is better described by its sub-title: "Fairy Tale Studies for Little Violinists."

The author tells a story, and as part of the story introduces the various technical problems and musical characters which are encountered when learning to play the violin.

To my mind, the story and the material presented do not seem to be on an equal plane of mental development. There are several spots where I think that a child, young and unsophisticated enough to be interested in the story, would be too young to understand and grasp the purpose of the musical material that accompanies the story.

This defect, however, can be easily remedied by the teacher, either through the elimination of some of the more advanced work, or by elaborating the story, which is inclined to be rather meager at times as it is, and can profitably benefit by a little judicious padding.

The use of a uniform placing of the fingers on all the strings has been employed in this book. Many teachers are using this method at the present time; and if the uses of the sharps and flats are properly explained by the teacher and understood by the pupil, there is certainly an advantage in having the fingers spaced uniformly on all of the strings.

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